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*John C. Freund*

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## STOKOWSKI MAKES PHILADELPHIA DEBUT

Effects Complete Conquest of Audience as He Assumes Symphony Conductorship

Bureau of Musical America,  
Fuller Building, 10 South Eighteenth St.,  
Philadelphia, Oct. 12, 1912.

THE debut of Leopold Stokowski as conductor of the Philadelphia Orchestra, at the first concert of the orchestra's thirteenth season, in the Academy of Music yesterday afternoon, was the first important event—and surely will be remembered as one of the most interesting events—of the musical season of 1912-13. The audience which completely filled the Academy, with its rich traditions of musical history, was expectant, curious, willing to be charmed and convinced; but, after the manner of conservative Philadelphians, a bit wary and perhaps even a trifle skeptical. It did not take the slender, boyish-looking young conductor long to win his audience, however, and it may truthfully be recorded that his conquest was complete. Curiosity, naturally enough, furnished a large share of the emotion which stirred the orchestra's patrons, but curiosity soon gave way to admiration and admiration led to enthusiasm ere the concert had far progressed.

When Mr. Stokowski came from behind the scenes and advanced to the front of the stage he was greeted by a round of applause, which continued long enough to betoken more than ordinary interest and cordiality, though there was in it still a suggestion of reserve. The opening number was the favorite "Leonore," No. 3 Overture of Beethoven, and from the moment that the new conductor first lifted his baton, after acknowledging with dignified reserve the welcoming applause, there was a feeling of confidence in his ability and the realization that he comes brilliantly equipped for his important position at the head of Philadelphia's greatest musical organization. He comes, too, to an organization which has been brought up to a high state of musical efficiency and artistic achievement by such distinguished conductors as Fritz Scheel and Carl Pohlig, and so far as the personnel and ability of the orchestra are concerned, both as a whole and in its individual membership, his task may be said to be an easy one. That he will make it an even finer and more celebrated orchestra than it has been, however, and help it to attain even greater distinction in the musical world, is a safe prophecy.

The "Leonore" Overture was played yesterday with adherence to traditions, with a full realization of its melodious beauty and dramatic power, even if the number, familiar as it is, did not attain new significance. There was a pronounced sense of contrast and vivid touches of tone coloring, but mostly along recognized lines, though a rather striking touch of innovation was noticed in the bringing of the invisible trumpet, for its second call, nearer the front, with considerable heightening of effect. It was in the Brahms symphony, No. 1, in C Minor, however, that Mr. Stokowski made his deepest impression and won a real triumph. This complex and academic composition he read with true enlightenment and firm grasp, handling with splendid skill its varying episodes, weaving into a radiated whole its many fragmentary themes. Especially beautiful was the rendering of the second movement—*andante sostenuto*—in which the strings came out with notable brilliancy, the brasses, which in the past have not been the best element in the orchestra's ensemble, being handled judiciously, though a bit more of repression on their side might have been desirable. But the effect as a whole was impressive and inspiring. The conductor's sympathy and skill were particularly noticeable in the full, broad sweeps of melody, and the emotional



LUDWIG HESS

Eminent German "Lieder" Singer Who Is Following His Successes of Last Season by Making Another Concert Tour in America

passages and the big climaxes were brought out in a manner that moved and thrilled.

The novelty of the program was the third number, "Sketches from the Caucasus," by Michael Ippolitow-Iwanow, which proved a captivating and exhilarating example of program music, depicting rather graphically three episodes: In the Mountain Pass, The Mountain Village and March of the Sardar. The tinkling effect of the second movement, with its alluring rhythm of the dance, a half-echo of some of Bizet's "Carmen" music, was especially inviting, and the concluding march, the approach and arrival of the tribal chief, "in all his pomp and splendor," is colorful and picturesque in its suggestion of barbaric magnificence. In the concluding number, the "Tannhäuser" Overture, Mr. Stokowski gave convincing evidence of his Wagnerian tendency and aptitude, giving the number an emotional and intensely dramatic interpretation, which justifies the prediction that his Wagner programs will be especially enjoyable.

The youthful, even boyish appearance of Mr. Stokowski is the subject of comment and some wonderment. There is no little surprise that, at an age when he apparently is a mere youth compared to many of the long-experienced members of the Philadelphia Orchestra, he should assume the leadership of such a great organization and have achieved fame and distinction as a

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## DRAMATIC WELCOME FOR DOCTOR MUCK

Boston Grets Returning Conductor Whole-Heartedly in First Symphony Concerts

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, October 13, 1912.

THE first pair of symphony concerts of the season of 1912-13, Dr. Muck conducting, were of splendid and surprising brilliancy, surprising, it should be explained, because of the brief time for preparation. Dr. Muck was accorded a welcome which was in some respects historic. When he stepped upon the platform of Symphony Hall on Friday afternoon, the 10th, the orchestra rose to its feet and for the first time in the history of the Boston Symphony greeted the conductor with a "Tusch." More impressive, if less spectacular, was the welcome extended Dr. Muck, on the following evening, by Major Higginson, the deeply respected founder of the Boston Symphony. After the performance of the "Eroica" symphony, and while the heartiest applause echoed the length of the hall, Major Higginson was seen to rise from his seat, as if on a sudden impulse, to make his way to the stage and extend his hand. Dr. Muck stood above him, bowing his acknowledgments. The conductor bent down and the two men exchanged a greeting which was evidently deeply felt on both sides. Dr. Muck was called back again, and as at the concert of the preceding afternoon he caused his men to rise and retired into their midst before turning about and responding to the enthusiasm.

Dr. Muck's entrance on Friday afternoon was singularly impressive. Always a distinguished figure but remarkably self-contained, there was now apparent in his face and his bearing something of what he was about to do. There are a few great men whom it is not possible, even in these modern days, to confound with soap-makers or politicians, and one of them is Dr. Muck. He walked quietly and as erectly as of old to the conductor's stand. Most of those in the audience had risen to their feet with the orchestra. The doctor dispensed with ceremony as quickly as possible. He waited an instant for silence and then a truly memorable performance began.

There was no soloist. The orchestra was the incomparable instrument, and the conductor, though the most unostentatious of men, was the great interpreter of the occasion. The program was conservative, if anything, but it was exceedingly well arranged: The "Eroica" Symphony; Berlioz's "Carneval Romain" Overture; Liszt's "Mazzeppa," symphonic poem, after Hugo, and the "Meistersinger" prelude.

It had never before been my fortune to hear such a masterly reading of the great symphony, that symphony, a comparatively early creation, which will always stand as one of the very greatest and richest of all of Beethoven's compositions, a classic masterpiece of the grandest dimensions and content, yet sown thick with the seeds of the great romantic movement that Beethoven ushered in. In the history of many of the greatest men there appear times when they leap over some enormous and unexplainable chasm. Such an instance surely exists in the gap between the second and third of the nine symphonies, and it seems to me that the performance of this Third Symphony should be essayed by none but the very greatest conductors. After the first movement the patrons of the symphony concerts turned about in their chairs, waiting no longer to form opinions. This was good, said they, very good, and they settled back to listen some more. A page of eulogy could be written on this performance alone, but that would not leave room for mention of what was, after all, the most conspicuous feature of the concert—the conductor's extraordinary appreciation of the compositions of the school and the period, and the individual

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## Illness May Delay Frieda Hempel's New York Début

BERLIN, Oct. 13.—Friedel Hempel, the coloratura soprano, who is to become a member of the Metropolitan Opera Company, has been taken suddenly ill in Budapest, where she was playing a two weeks' engagement. Miss Hempel had planned to sail for America, on November 1, but there is doubt as to whether she will be well enough. The date of her Metropolitan debut may have to be postponed.

## Max Spicker, Noted Musician, Is Dead

Max Spicker, one of the best known of New York musicians, died at his home on Monday, October 14. He was born in Germany in 1858 and was known both here and abroad as a theorist and composer. For many years he was in charge of the choir at the Temple Emanu-El, New York, devoting much time, however, to the teaching of composition and voice. Several gifted young American composers owe their foundation work to him.

## New Operatic Arrivals

Alfred Hertz, conductor of German opera at the Metropolitan Opera House; Basil Ruysdael, also of the Metropolitan, and Hector Dufranne, Gustave Huberdeau and Armand Crabbé, of the Chicago Opera Company, arrived in New York on Tuesday last on the *Kaiser Wilhelm II*.

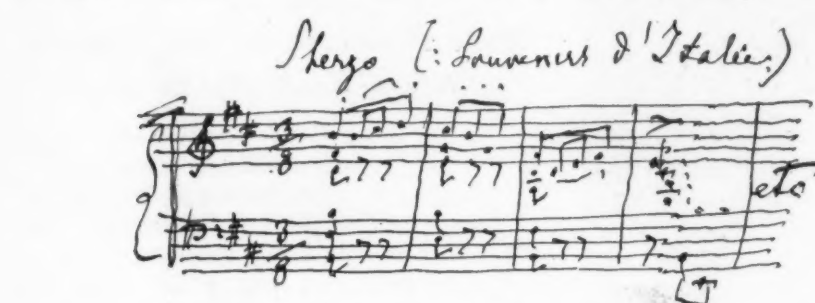


## SAINT-SAËNS "GREATEST LIVING PIANO COMPOSER," SAYS SHATTUCK

American Pianist Ranks the French Master Far Above His Ultra-Modern Contemporaries—An Ardent Admirer of Sinding Too—Another of the Shattuck Tours to Countries off the Beaten Concert Path Soon to Begin

WHEN the steamship *Kronprinzessin Cecilie* steamed out of New York Harbor on Tuesday of last week the only artist aboard was a musician whose fame has spread to the remotest parts of Eu-

rope—even to Iceland. The artist in question was Arthur Shattuck, the American pianist, who toured here last season and who will appear abroad during the next eighteen months.



Seinem lieben Schüler u. Freund  
Arthur Shattuck zur freundlichen  
Erinnerung sein herzlich ergeben  
Theodor Leschetizky

Wien  
22 Feb. 1911

It is perhaps more usual to ascertain an artist's views on his arrival in this country than on his departure from it, but the latter method has at least merit of being "different."

"I am planning to play in several places where I have not been heard before," said the pianist. "It interests me tremendously to play before new audiences, before people whose musical taste is not known to me. And so I shall go to Cairo, where in the Winter there is a large colony of cosmopolitans to lend a sort of foundation to the giving of concerts. Then I am to play recitals in Roumania and also a number of engagements with orchestra. But first I go to England to arrange for my concerts for the Spring of 1913. I must also get to Paris and plan recitals there for next Spring."

To the student of humanity Mr. Shattuck is an extremely interesting personality. He is that type of American, cultured to the last degree, taking a keen interest in literature, painting and the allied arts as well as in music.

The conversation moved to the subject of piano music of to-day. Much as some desire to avoid this question, it invariably arrives in talking with a virtuoso of the instrument. It is indeed a relief to meet an artist whose principles of what music should be are not governed by the desire to be sensational or by the impulse which arises from an interest in novelty for the mere sake of novelty.

### Saint-Saëns the Greatest

"Camille Saint-Saëns! Yes, the French master, whom many have forsaken in favor of such radicals as Debussy, Ravel and the whole school of ultra-modernists, is to me the greatest living composer of music

too! I do not think I say too much when I claim that he has not written a single piano composition that is not superlatively of and for the instrument. His concertos are to me masterpieces of the literature, works that embody more solid musical thought than almost any recent works. I enjoy them and never tire of them."

Since Josef Hofmann pointed out in an interview last Winter the esteem in which he holds Rachmaninoff among present-day piano composers, it has become more or less the custom to inquire into the position which the composer of the famous—though hackneyed—C Sharp Minor Prelude holds in the opinion of other pianists. "I admire him very much," said Mr. Shattuck, "and, as you will recall, made my reappearance in America last season, playing his Concerto No. 1, with the Symphony Society, under Walter Damrosch. Rachmaninoff is also a composer with full-blooded ideas, who writes with a firm grasp of the situation. As a pianist he surprised me completely. I heard him some years back and found nothing extraordinary in his playing, but when I listened to his performance of his Third Concerto in Vienna, just a few seasons ago, I can assure you that it was one of the most wonderful exhibitions of piano-playing that I have ever heard."

Scandinavia's proximity to Russia led to the interviewer's mentioning the name of Sinding. Mr. Shattuck's sojourn in the northern countries having given him acquaintance with the Norwegian composer. "What a man Sinding is!" exclaimed the pianist, "a musical giant whose true ability does not seem to have impressed America yet! Here he is known as a composer of

little *salon* pieces which the average amateur plays to his or her own satisfaction. I know him well and my regard for him is of the highest. The poor man is actually starving at times, working night and day on his big works."

"Things like his 'Frühlingsrauschen,' done in a moment when he is in dire need of money, are not the true Sinding. And these pieces which have become so popular the world over he sells to his publishers for a trifle, just to keep body and soul together. His Piano Concerto is tremendous; big, moving music that shows the genius of the man. How I regret that it is not suited to me and that I cannot perform it publicly! I would like nothing better than to bring it out here, but it is not for me. You understand this, surely; there are compositions which one cannot do properly, no matter how much one wants to, and this splendid concerto is one of them. I have

because I know him personally but because I know his serious compositions so thoroughly. These are the works which have not been exploited, the result of tireless efforts, of days spent in contemplation of the highest ideals of art. I have two volumes of 'Jugendbilder,' a number of which I am going to play on my recital programs; they are little miniatures of surpassing beauty and they should be known wherever piano music that means something is prized."

"Of other moderns I have short pieces by Ethel Barns and Eduard Schutt and a Concerto in one movement by Rimsky-Korsakow that seems to me to contain musical ideas of real beauty."

Having played before audiences of all nationalities Mr. Shattuck mentioned an incident in his career that proves the utter impossibility of determining what will please an assemblage of people interested in the art of music. "I have never been so surprised in all my tours as on a recent European tour when I had a 'Norwegian Peasants' Dance,' which was a Grieg arrangement, a fine if boisterous thing that I felt would stir music-lovers no matter where they were. In the north countries it was received with much applause, also in Vienna and other Austrian cities, but when I played it at a recital in Buda-Pesth, before an audience of extremely well-posted musical people, it fell absolutely 'flat.' Not the slightest enthusiasm was aroused by it and this with people in whom the feeling for strong rhythmic turns and impulsive dance movement—as expressed

Minister von Arthur Shattuck  
für  
Christian Sinding  
Berlin: Markt 14



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consequently asked him to write another one, but I doubt if he will. For the last five or six years he has been putting the very best in him into his opera which I understand is now completed. If it is produced in one of the opera houses on the Continent and attains success it will be the gratification of his life and will surely make it easier for him to live and do his work."

"I feel the bigness of Sinding's gifts, not

in their own national *csardas*—is deep-seated. So there you are. You never can tell."

As the pianist said good-bye he answered a final question about the modern French school, Debussy, Ravel, d'Indy, Florent Schmitt and their coterie. "Some of Debussy appeals to me strongly as a contrast. On the whole I find only one word to express their character, and that is the German word *gesucht*."

A. W. K.

### TITTA RUFFO IN NEW YORK

Only Metropolitan Appearance November 12—Other Chicago Opera Dates

Announcement of the operas to be presented in New York by the Chicago-Philadelphia Opera Company was made last week by General Manager Andreas Dippel. Five different operas will be presented at the Metropolitan during the season, in four performances, one of which will be a double bill. The series will begin on Tuesday, November 12, with a revival of Ambrose Thomas's "Hamlet," which will introduce the famous Italian baritone, Titta Ruffo, to New York, in his only appearance here of the season. The dates for the other four performances are February 4, February 11, February 18 and February 25, all Tuesday evenings.

The other operas selected and which

will be presented in February on the dates given are: "Louise," by Charpentier, in French; "Thaïs," by Massenet, in French, and four novelties—"Conchita," by Riccardo Zandonai, in Italian; "Le Ranz des Vaches," by Wilhelm Kienzl, in French, and a double bill, "Noel," by Baron Frederic Erlanger, in French, and "Marietta," by Dr. Ludwig Rochlitz, in Italian. The general musical director will be Cleofonte Campanini.

### Orville Harrold to Sing in Chicago Opera

Orville Harrold, the American tenor, has been engaged by Andreas Dippel to sing in three performances with the Chicago-Philadelphia Opera Company, beginning November 4. His first appearance will be in "Rigoletto" in which he will sing the Duke to Titta Ruffo's Jester, Alma Gluck's Gilda, Henri Scott's Sparafucile and Margaret Keyes's Maddalena.

### SHARES CARUSO'S LAURELS

Marguerita Sylva's "Carmen" Excites Berlin's Admiration

BERLIN, Oct. 12.—Marguerita Sylva has been almost as much of a sensation in the Caruso engagement at the Royal Opera as the tenor himself. Her *Carmen* has the undivided admiration of the critics who have acclaimed it the nearest approach to the ideal that Berlin has seen in many years. The Crown Princess Cecilie sent for Miss Sylva after her performance of this rôle and presented her with a beautiful bouquet of orchids, and the following day had her sing for her at a charity musicale.

A brilliant performance of Verdi's "Masked Ball" closed the Caruso engagement last night. "Tosca" was the other of the three operas in which Caruso appeared. The critics here differ as to the

condition of the tenor's voice, some of them asserting that it is somewhat worn and others finding it as beautiful as ever. The one thing they are agreed upon is Caruso's acting. They put forward the united opinion that he is "the greatest actor on the operatic stage."

### Mme. Alda on Concert Tour

Frances Alda, the Metropolitan Opera soprano, opened her concert tour in Clarksburg, W. Va., last Tuesday. The tour will continue for seven weeks, after which Mme. Alda will return to New York to prepare the rôle of *Roxane* in Walter Damrosch's opera, "Cyrano de Bergerac."

### Hutcheson's Berlin Success Cabled

[Cablegram to MUSICAL AMERICA.]

BERLIN, Oct. 12.—Ernest Hutcheson's Orchestral Concert to-night stirred the Berlin musical public to marked enthusiasm.

O. P. J.



## EVERYTHING NEW! THAT IS WHAT I LIKE TO PLAY, SAYS ZIMBALIST

Violinist's First New York Recital This Season to Be Given Over to "First Time" Performances of Works by Vivaldi, Cyril Scott, Hubay and Himself—Typically Russian Simplicity and Emotional Fervor in Zimbalist's Own Compositions

TO arrive in this country two or three weeks before the beginning of one's concert tour would have been considered by those in the art world little short of ridiculous a decade ago. It would have been difficult for an artist who dared do such thing to explain to his *confrères* the reason for desiring to sojourn in the land of the almighty dollar any longer than necessary to fill his engagements. But to-day America has the power of charming the visiting artist, and the ocean liners, even in the very early Fall, bring eminent musicians who wish to stay in this country for several weeks before their opening performances.

One of these this year is Efrem Zim-



Efrem Zimbalist, the Young Russian Violinist, Who Makes His Second American Tour This Season

balist, the young Russian violinist, who arrived on the *George Washington* more than two weeks ago. America made so favorable an impression on him on his first tour last season that he wanted to be here for some time before his work began.

At his hotel, the Prince George, he told about what he has been doing this last Summer and what he is to do in America this season.

"Everything new, that is what I like to play," said he, "but even with this in mind I have to go through a great deal of new music to find what I want. I have a trunk full of new things, and when I give my first New York recital this year, on November 12, everything I play will be 'first time' in New York at any rate, except the Brahms D Minor Sonata. I have a beautiful Concerto in A by Vivaldi, which Tivadar Nachez has arranged with accompaniment of harpsichord and organ. This I open with and then comes the wonderful Brahms sonata. Next a group by Cyril Scott—just new—'Cherry Ripe,' 'Irish Air' and 'Danse,' then the first movement of Rubinstein's G Major Concerto and as a final group two new compositions by myself, 'Orientale' and 'Russian Dance,' and a new 'Scènes de la Czardas' by Jenő Hubay. Is that what your critics would call hackneyed?"

"Also I have a new accompanist coming from Russia. He was awarded the gold medal last year at St. Petersburg and is really remarkable. And the Cyril Scott pieces are beautiful."

### Admiration for Scott

What this young violinist thinks of the modern English composer, Scott, was recorded in this journal last Spring. The Summer seems only to have increased Zimbalist's admiration and he will continue to play him to American audiences.

"When I played his suite, 'Talahassee,'

here last season, though the audience responded to it quite satisfactorily for a first performance, there were many persons who could not feel the spell of his music. Believing in his genius, I persisted in playing this same suite at my every performance and think I gave it some forty times here. Gradually interest in Scott was awakened and now I understand there is a general movement toward investigating his piano compositions and his remarkable songs. His orchestral works have been played abroad and I should not be surprised if they were heard here during the coming season."

Going to his piano Mr. Zimbalist played "Cherry Ripe" alternately singing and whistling the violin part. The "Irish Air" followed and then the exotic "Danse" with its long succession of secondary harmonies, its almost keyless character, yet exerting a decided fascination over the listener. Mr. Zimbalist did this all from memory, the music being at present in his accompanist's hands in Russia. "Do you like it?" he asked, when he was finished.

It made him very happy that I assented. It may have been the music, but it was equally the piano-playing of Efrem Zimbalist that won this reply. On hearing approval of his pianistic performance Mr. Zimbalist informed me that he had never taken a single piano lesson! Yet he plays piano like the chosen few. The musicianly qualities that stand forth so prominently in his violin playing are also to be noted in his work at the keyboard.

### Zimbalist's Own Compositions

Then Mr. Zimbalist played his own "Orientale," a miniature, just as beautifully colored and as charming as the Cui piece of the same name which he introduced here last year with great success—and also his own "Russian Dance." I asked him whether we would hear the John Powell Concerto in New York this season and he assured me that we would. He played portions of the several movements, and what was heard gives evidence of a full-blooded work, written with mastery and replete with melodic beauties, painted in bold strokes.

Zimbalist's Summer was spent in many places. He was as far to the Northwest of Russia as the Caucasus and in the South to Deauville in France. Germany also was on his itinerary and he spent considerable time visiting friends there.

Composition is a vital part of Mr. Zimbalist's existence; he believes in what he has written and in doing so has good ground on which to rest his claim.

"I have been composing a great deal," he said. "My 'Orientale,' which you have just

### STOCK HONORED IN BERLIN

Chicagoan Wins Laurels as Composer and Orchestral Conductor

European Bureau of Musical America,  
Berlin, Goltzstrasse 24,  
September 27, 1912.

BERLIN, Sept. 30.—Eugen d'Albert's new opera, "Liebesketten" (Love's Chains) will be given its *première* some time this month. The composer has also just written the incidental music for a comedy by Roda-Roda and Gustav Meyribk, entitled "Die Sklavin aus Rhodus" (The Slave from Rhodes). This work, for which the scenic decorations have been designed by Olaf Gulbranson, will be produced for the first time in October at the Münchener Schauspielhaus.

Arnold Schönberg, termed by some a "futurist," has just composed a new work, "Pierrot Lunaire," verses by O. E. Hartleben (after Girard) for speaking voice and small chamber orchestra, which will be given a first hearing before an invited audience on October 9. The first public performance is to be on October 16.

The *première* of Hans Pfitzner's "Die Rose vom Liebesgarten" (The Rose from Love's Garden) has been fixed for October 15 in the Neues Theater of Leipzig.

Anton Hekking, the celebrated cellist, has been engaged for a concert tour through Holland.

Frederick Stock's Concert in the Philharmonie

On Thursday, September 26, America seemed to have migrated to Berlin. Place: the Berlin Philharmonie. Persons: the



On the Way to New York—Left to Right: Leopold Stokowski, Conductor of the Philadelphia Orchestra; Mr. Zimbalist, Mme. Olga Samaroff-Stokowski, and Two of Their Steamship Friends

heard, is new and here are three songs which I did this Summer. Mme. Alma Gluck is going to sing two of them at her Carnegie Hall recital; they were written for her. Then I have arranged Kalinnikow's 'Chanson Triste,' which is original for orchestra, for Kathleen Parlow, for violin with piano accompaniment. You know we are very good friends. I also began a concerto in G minor for cello and orchestra for my brother, whom you will hear some time in the near future."

Surely this represents a considerable amount of earnest work for vacation months, especially when one is engaged in so much traveling. The songs are perhaps the most individual things that Zimbalist has yet written. The Russian coloring, as we know it, is deeply ingrained in them—the Russianism of simplicity and emotional fervor. One of these songs is built over a triplet figure consisting of the E minor triad; its melody is worthy of Tschai-kowsky. Mr. Zimbalist sang it, not as a singer would have done, but like a musician, phrasing it as perhaps none but the creator of a composition can. This song is destined to create a *furor* when Mme. Gluck sings it, for its originality must carry it to success.

### New Hubay Concerto

Later in the season the violinist will give the first performance of a new concerto by Jenő Hubay, the eminent Hungarian master, which he rates as a very excellent work. He spoke of Glazounow and how little he is appreciated in America. "You

augmented Philharmonic Orchestra, conducted by Frederick Stock of Chicago. Program: American compositions. Audience: Americans to right of you, Americans to left of you, Americans behind you; and, toward the end of the evening, a symphony based on America's national airs. Berlin is getting to be a suburb of the United States!

Stock's ability as a conductor, with which you are, no doubt, familiar, was fully appreciated here, both by the public and press. He not only fully masters his orchestra, but also seems to take more than ordinary interest in each and every group of instruments. He seems to handle his men with devotion; his circumspection is admirable—he seems to be everywhere at once. We can therefore feel assured that Mr. Stock, with such a magnificent orchestra at his command as the Berlin Philharmonie, was the best interpreter possible of his four compositions which constituted the evening's program. The works produced were: First Symphony in C Minor; Symphonic Waltz; an orchestral sketch, "On a Summer's Night"; Festal March.

### Stock as a Composer

As a composer Stock's pre-eminent talent is, without a doubt, his really wonderful gift for orchestration. Herein he excels to such an extent that, for the moment, I cannot think of his equal, unless it be Richard Strauss. The iridescence of each tonal painting is magnificent. Construction and rhythm, as, in fact, everything pertaining to the technic of composition, all irreproachable. But ideas that are interesting—with the exception perhaps of the really fascinating mel-

know he is my teacher in composition and a great master, I assure you. He has recently completed a piano concerto which Godowsky may play here. It is magnificent and will be welcomed as an addition to the repertoire of all pianists on the concert stage to-day. Glazounow is a great composer and in Russia he is revered by all. I know his music very well and it is a joy to me to play his A Minor Concerto, which I always do *con amore*, you may be sure."

Going to a trunk Mr. Zimbalist unearthed several interesting autograph letters purchased this Summer. Letters written by Rossini (with the original envelope), Meyerbeer, De Bériot, the famous Belgian violinist, and husband of the soprano, Malibran; Spohr, the German violinist and composer, and one of the late Massenet. "I am very proud to possess these; they are so interesting and bring one nearer, as it were, to the music of the men who wrote them. For example, take Spohr. It was his Ninth Concerto in D Minor that I played for Professor von Auer when I applied to him for lessons. So you see Spohr is an important musical personage in my career."

New Yorkers will hear the young artist as soloist with the Philharmonic, under Josef Stransky; the Symphony Society, Walter Damrosch conductor, and the Volpe Symphony, Arnold Volpe conductor; in addition to which he will appear at three of the Sunday night concerts at the Metropolitan Opera House and in several recitals at Carnegie Hall. A. W. K.

ody in the symphonic waltz—ideas that stamp the composer as a genius, one looks for in vain. Our interest is scarcely even awakened. One feels inclined to say merely "clever," "very clever." Enthusiasm is never aroused. Nor do I hesitate to censure the utilization of popular melodies as themes. They are not adapted for such elaboration which tends to a distortion of their significance.

The large Philharmonie was well filled and Mr. Stock was given a warm and deeply felt reception which developed into something like enthusiasm after the Symphonic Waltz. A large laurel wreath, with the American colors, was not missing.

Last season a vocal artist of the first order, richly endowed with a splendid voice, descended on Berlin and attracted widespread interest. Nor would any one have wondered at this who had attended the first concert of Kathleen Howard, the prima donna contralto. We therefore regret not to be able to speak so favorably of Miss Howard's this season's concert which she gave last Wednesday in Bechstein Hall. The artist was decidedly indisposed and, consequently, her many talents were but very moderately in evidence. I am very much afraid that Miss Howard has been filling too many engagements recently. Popularity is the curse of a prima donna, unless she be very selfish. How often are the greatest stars led into singing too often during a short period of time, entirely forgetting that the human voice is not made of cast-iron! There is no doubt of Miss Howard's great worth as an artist and singer, but she did not do herself justice in last week's concert. O. P. JACOB.



## TORONTO'S REMARKABLE FESTIVAL

**Audiences of 7,000 Persons Crowd New Arena During a Week of Programs That Presented Artists of High Distinction—Nahan Franko Wins Laurels with His Orchestra**

By W. H. HUMISTON

THE Toronto Festival, the first concert of which was described in MUSICAL AMERICA last week, was continued on Tuesday night, October 8, the vast Arena on this occasion being filled. More than 7,000 persons were present.

After the Bach G Minor Fugue (with chorale by J. J. Abert) and the "Meister-singer" Vorspiel, Mme. Rosa Olitzka sang the "Ah mon fils," from Meyerbeer's "Le Prophète." It was a pleasure to hear again the rich contralto tones of this artist, who so often used to sing *Ortrud*, *Brangäne* and *Amneris*. Her voice seemed to fill the vast auditorium with little effort. Acoustically the Arena, when full, is perfect, the echo present in the empty hall disappearing almost completely.



Photo by Mishkin.  
Nahan Franko, who conducted the orchestra at the Toronto Festival

Mr. Campanari sang "Non pui andrai," from Mozart's "Figaro," and so delighted the audience that it took him almost as long to convince his hearers that he wouldn't take an encore as the others took to sing theirs. Mme. Olitzka sang the *Adriano* aria from "Rienzi," and the famous aria from "Samson et Dalila," the one heroically and the other seductively, using the rich tones of her resonant voice to color each according to its dramatic requirement. Mr. Tibaldi played a group of violin trifles with piano, and the concert ended with the trio from "Faust," sung by Mme. Blauvelt, Mr. Beddoe and Mr. Campanari (and repeated) and Elgar's "Pomp and Circumstance" March by the orchestra, at an earlier hour than the preceding concert.

Mmes. Gadske and Olitzka then sang a duet from "Aida" and revealed as much of the dramatic situation as was possible on a concert platform. Then came a duet from "The Magic Flute," by Mme. Gadske, and Mr. Campanari. In "Ocean du Ungeheuer," from Weber's "Oberon," Mme. Gadske again exhibited the plenitude of her vocal resources without forcing in the least.

Why did Mme. Gadske sing an imperfect German translation to this originally English text?

The concert closed with the "Entrance of the Gods into Walhalla," at a late hour, being unduly lengthened by incessant encores.

### The Wednesday Matinée

Wednesday afternoon, on account of the storm, the audience was much smaller, probably not more than 3,000 attending. But it was an attractive matinee program, containing, besides the "Freischütz" overture and some other orchestral numbers, the Cavatina from "Romeo et Juliet," and "Spirito Gentil," from "Favorita," delightfully sung by Mr. Harrold, the Rondo Capriccioso of Saint-Saëns and the last two movements of Mendelssohn's Violin Concerto, played by Albert Spalding with splendid mastery of its singing qualities. But the star of the afternoon was the young American singer but lately returned to her native shores, Yvonne de Tréville. Miss de Tréville, with her keen sense of the fitness of things artistic, early discovered that dramatic rôles were not for her and decided to devote herself to lyric singing and classes herself as a coloratura soprano. But Miss de Tréville is more than a *fioritura* singer.

She puts more emotion into her singing than many dramatic singers. In fact, in the little love song she sang as an encore to her own accompaniment on the harp her voice was fairly saturated with emotional quality. Her first number, the "Bell Song," from "Lakmé," she sang as few can sing it, her voice possessing not only the requisite bird-likeness on the high notes, but a quality in the lower notes that, while it does not suggest a contralto in the least, is quite as capable of varied expression. Miss de Tréville's other number, Proch's Air and Variations, is a show piece pure and simple. But even in this the singer did not become a machine. If Miss de Tréville sings "like a bird" she also sings like a human being—with intelligence and passion.

### The Wednesday Night Concert

Wednesday night's program brought Dan Beddoe with a splendid dramatic delivery of that battle-horse of tenors, "Lend Me Your Aid," from Gounod's otherwise forgotten "Queen of Sheba."

Mme. Blauvelt appeared in place of Felice Lyne and sang the "Jewel Song" from "Faust" with all the piquancy and charm which has always characterized this consummate artist. She also sang another old favorite of hers, the Bolero from Verdi's "Sicilian Vespers."

Mr. Campanari sang "Non pui andrai," from Mozart's "Figaro," and so delighted the audience that it took him almost as long to convince his hearers that he wouldn't take an encore as the others took to sing theirs. Mme. Olitzka sang the *Adriano* aria from "Rienzi," and the famous aria from "Samson et Dalila," the one heroically and the other seductively, using the rich tones of her resonant voice to color each according to its dramatic requirement. Mr. Tibaldi played a group of violin trifles with piano, and the concert ended with the trio from "Faust," sung by Mme. Blauvelt, Mr. Beddoe and Mr. Campanari (and repeated) and Elgar's "Pomp and Circumstance" March by the orchestra, at an earlier hour than the preceding concert.

### Ovation for Mme. Fremstad

Thursday evening of the music festival was a repetition, in regard to remarkable success, of the Gadske night on Tuesday last. Fully seven thousand persons again pressed the capacity of the building to its utmost. The interesting fact of Mme. Fremstad's first appearance in Toronto no doubt accounted for much of the fervent demonstration following every number in the first part of the program. Mme. Gadske's wonderful hold on local affections was not more potent than the magnetism of Mme. Fremstad when the opening numbers gave her audience a chance to estimate her voice and style. From that onward her reception resembled a polite tumult. In local estimation Mme. Fremstad's voice is in part distinguished by a lovely mellowness allied to unusual limpidity and power. Her first number, the Gluck aria, "Divinités du Styx," was followed by a storm of applause compelling two encores—the "Ave Maria" by Gounod and the vocal bolero by Delibes. In the second part of the concert Mme. Fremstad, with Mme. Olitzka, sang the duet from the second act of "Lohengrin." So effective was this combination that the audience literally compelled the repetition of the greater part of the number. As the final part of her program

Mme. Fremstad sang the "Liebestod" from Wagner's "Tristan and Isolde," a gem of delectable tone quality.

Mme. Maconda, whom Torontonians well remembered as a favorite of previous occasions, sang the brilliant "Polonaise" from "Mignon" with a delightful facility of technique and a quality of voice so engaging as to start anew the encore demand.

Mr. Beddoe gave a spirited rendering of "Sound an Alarm" from Handel's "Judas Maccabeus" and the orchestra strengthened its popularity in the overture to "Tannhäuser," the "Magic Fire Scene" from "Die Walküre," the "Souvenir de Baden" and the "Parsifal" prelude. After Mr. Tibaldi's violin solo, the Wieniawski "Polonaise," the concert was completed with the quartet from "Rigoletto" sung by Mme. Maconda, Mme. Olitzka, Mr. Beddoe and Dr. Lulek.

### A School Children's Matinée

A sudden determination of the management resulted in a twenty-four hour announcement of a Friday matinee designed mainly as a concession to the school children. Prices were lowered, allowing a minimum of twenty-five cents. The Civic Board of Education declared a half-holiday and the little folks attended to the rest of the bargain. Probably no concert artist ever had a more affectionate or demonstrative gathering to do tribute.

Even when Mr. Franko's orchestra finished the opening formality of "God Save the King" the hand-clapping of the children made it next to inevitable that the piece would have to be repeated. The program was designed not as a juvenile entertainment, but certain considerations were shown for attractive melodic numbers. For instance the orchestra's opening overture was that to "Martha," and Mme. de Tréville's principal solo was the "Mad Scene" from "Lucia," which has melodic appeal even in the tangle of its ornamentation. Mr. Beddoe followed with several songs, evoking a repetition of his predecessor's applause and Mme. Blauvelt added to the program the peculiar charm of her voice and style.

The evening concert brought the day's attendance to the fifteen thousand mark.

Alice Nielsen, as the star of the performance, made the aria "One Fine Day," from "Madama Butterfly," her most serious effort, which was accomplished with an eloquence of expression and beautiful vocal quality widely commented upon even in the presence of all the week's glories in song. Compelled to make a double encore she finally responded with "The Last Rose of Summer." Miss Swartz, contralto; Jose Mardonès, basso; Mr. Ramella, tenor, and Mr. Tibaldi, violinist, were other gifted contributors.

The Festival came to a close on Saturday evening, yielding the palm of victory on the last night to Mme. de Tréville. Her conquest of the audience was complete. Unhappily her introduction was essayed in the sextet from "Lucia," in association with five other artists, forming anything but a good balance. When, however, Mme. de Tréville commenced her solo the audience jumped to the just conclusion that here was a singer of the foremost distinction. The "Indian Bell Song" was substituted for a Mozart number on the program and Mme. de Tréville sang it with the rare sweetness that had roused the enthusiasm of the audience on Wednesday afternoon. Responding to a tremendous volume of applause she sang Plock's Theme with Variations, an interesting piece of display composition requiring no common technic.

Much curiosity was evident in advance as to the contribution Marie Dressler, wife of J. H. Dalton, one of the promoters of the concert, would make to the final program. The comedienne's presence was designed, of course, to supply a bit of comic relaxation after eight performances of relatively austere music. She opened by reciting "The Glove and the Lions" with humorous orchestral interruptions. She concluded with a burlesque of a prima donna, which included even the presentations of bouquets with which the singer was fairly smothered.

The Saturday matinee was not so largely attended, but Mme. Sembrich's presence was the magnet for a highly appreciative number. She gave a wide selection of numbers and the richness of her art proved, as of old, the delight of the cultivated listener and the inspiration of the student. In the aria from "Ernani" Mme. Sembrich illustrated her keen sense of dramatic effect and "The Lass with the Delicate Air" revived the pleasant impression of other hearings. A young cellist, Gutia Casini, whom the singer brought with her from Europe, was introduced to Toronto at the

matinée, making a very happy impression.

The success of the Festival far exceeded even the hopes of its promoters and gives the season in this province a valued stimulation. Such audiences, of course, were drawn from hundreds of miles distant.

Throughout the festival Charles Gilbert Spross was invaluable as first aid to the encored. He played the few piano accompaniments to the regular numbers and the many to the encore numbers with consummate musicianship and perfect sympathy with the artist. In the case of one of Miss de Tréville numbers (Villanelle by dell'Acqua) even the experienced Nahan Franko and the capable orchestra found it impossible to play without more rehearsal than they had time for. Mr. Spross, as if it was an every-day occurrence, played it on the piano from the orchestral score.

On account of the limited time for rehearsal a less experienced conductor than Nahan Franko would have had no end of trouble. But Mr. Franko carried everything to a successful finish, conducting all of his orchestral numbers and some of the solo numbers without bothering about looking at a score. Finally the success of the festival is due principally to the untiring efforts of Mr. Johnston, who engaged the artists, and Mr. Dalton, who took entire charge of the business management, and the Toronto people have them to thank for a most enjoyable festival.

## STOKOWSKI MAKES PHILADELPHIA DEBUT

[Continued from page 1]

conductor. But this surprise already is giving way to sincere admiration and acknowledgment of his sound musicianship. Yesterday's audience was at once impressed by his dignity, his reserve and his freedom from "temperamental" eccentricity. Temperament he doubtless has, to a telling degree, but it is not of the variety that seems likely ever to carry him away. His slender figure is carried with repose and grace, and in his conducting yesterday there was no exaggeration, no profusion of manner or gesture that would betoken the possession of vanity or a desire to "shine." In fact, Mr. Stokowski's personality won for him respect and confidence, which, added to his undoubted musicianly qualities, bespeak his enduring popularity in Philadelphia and the increased efficiency and prosperity of the orchestra.

Marked evidence of Stokowski's modesty yesterday afternoon was his attitude when, after the symphony, he was recalled several times and presented with a large laurel wreath. As he came back several times without noticing the usher who held the tribute up across the footlights, Thaddeus Rich, the concertmeister, took the wreath and laid it on the small platform used by the conductor. Finally, coming to the front, Mr. Stokowski perceived the offering and indicated that to the orchestra upon which he had played as his instrument belonged the credit, signaling the men to rise in a body and acknowledge the applause.

Mr. Stokowski conducted the entire program without notes. The score of the symphony was on his desk when he came forth to begin the playing of the composition, but he quickly removed it and tossed it to the floor at his feet. ARTHUR L. TUBBS.

### Evan Williams Scores Abroad

A cablegram to MUSICAL AMERICA from London, received Wednesday, indicates that Evan Williams, the tenor, has won noteworthy successes in Glasgow, Edinburgh, Liverpool and Manchester. Critics declare him to be the best tenor singing heard in years. He has been specially engaged for a Queen's Hall Concert on October 26.

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"JANE PACKHAM, soloist with Heidelberg Band received many encores. Her work was admirable, possessing a mezzo soprano voice of rare quality and timbre."—(DAYTON, OHIO, JOURNAL.)

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## PERSINGER ARRIVES WITH TRUNKFUL OF VIOLIN CONCERTOS

Thirty of Them in the Possession of Young American Artist Here for First Tour of His Own Country—However, He Promises Not to Play Them All on One Program—Likes the Old Music Best—"What's the Score?" (Baseball) First Question of Violinist Absent Twelve Years

LOUIS PERSINGER rediscovered New York last Monday. The expression is none too strong to suit the instance, for the young violinist had not been in the city for a dozen years.

Now, it's surely bad enough to see how New York has left your notions of it behind even after you've abandoned it for only one-sixth of that period, but picture to yourself just how it must strike your fancy after more than a decade! What is more, a single glance at Mr. Persinger tacitly affords the information that he could have been little more than a child during that last sojourn—he can scarcely be more than three and twenty now. All the more reason, therefore, that he might well have looked upon the metropolis with wonder and bewilderment equally commingled.

However, he did not go quite as far as that. You see, Persinger is not indigenous to the soil of New York, but hails from Colorado Springs, and there is no earthly reason why a denizen of Colorado Springs should suffer his gentle spirit to undergo complex phases of emotional upheaval at the sight of mere New York. If the young artist's soul did pass through any such turmoil it was not altogether apparent on the surface. Rather was he disposed to hear what he heard and see what he saw with a kind of naïve pleasure and surprise. He seemed to find it all whimsically delectable rather than sense-overpowering.

One thing that seemed more entertaining to Mr. Persinger than the high buildings which he could see as the *Rotterdam* conveyed him up the river toward the hospitable shores of Hoboken was the fact that the customs officers who greeted him when he disembarked were not individuals of a high order of musical cultivation. It was this way: His impedimenta were composed to a very considerable degree of violin concertos. There were thirty of them, to be quite explicit. (N. B.—Don't be mortally alarmed; Mr. Persinger assured a representative of *MUSICAL AMERICA* that he had no intention of playing them all at one concert.) Now, as all musical souls who have ever been in Europe know, U. S. custom officials are among the staunchest supporters of American music, for they do not scruple to levy duty on the imported article with picturesque disregard for its artistic quality and value. But apparently the particular personage deputed to attend to Mr. Persinger was too overwhelmed when brought face to face with thirty violin concertos to reason with his wonted logic. So to preserve to some extent, at least, the semblance of stern authority he gravely inquired whether the music of these concertos was printed in English or in some foreign language. Mr. Persinger answered with equal gravity that part of his concerto supply was printed in English and part in German. These conditions were evidently in compliance with the demands of the government, for the thirty happy concertos entered New York without paying the price of admission.

### Brought Three Violins

Nor was this all. Three violins accompanied the artist. As many other itinerant geniuses have learned, violins or even cellos are quite dreadful things to bring to America—almost as nefarious in the eyes of the law as diamonds or laces or furs. Many have been the tears shed, many the dollars paid for the redemption and salvation of stringed instruments. But here again fate smiled auspiciously upon Persinger. He shed no tears and he paid no dollars. The precious implements of his trade remained in his keeping, and there were no hard feelings on either side.

And so he was smiling pleasantly and of good cheer when a *MUSICAL AMERICA* representative saw him at about one o'clock. For in addition to the good hap which had befallen his concertos and his violins he had found another cause for satisfaction. It is whispered that the very first question which he asked on landing



Louis Persinger, the Violinist, Whose Brilliant Playing Has Dazzled European Audiences, and Who Has Just Arrived for His First American Tour

concerned the great world's baseball series. And the answer had been reassuring. So the conjunction of all circumstances was favorable to good humor.

Persinger and his interviewer lunched together (in that manner artists sometimes succeed in sugar-coating for their consumption the grisly horrors of an interview). As the violinist walked up Fifth Avenue he made the portentous discovery that "they were beginning to tear up the city a little." Surely, the musician fresh from Europe who notes the mutilated conditions of the streets before waxing ecstatic over the skyscrapers is a rare bird and apparently Persinger can lay claim to this distinction.

The luncheon afforded several fresh surprises. In Berlin, where he has been residing, the harmless, necessary cocktail is an unknown element of daily nutriment. But now he can for a time, at least, escape the tyranny of sempiternal beer. A cocktail with an olive in it was brought him. He smiled sweetly upon it, drank it with the delectation of a connoisseur and left the olive to languish unceremoniously in the empty glass. Nevertheless all subsequent offers of highballs, beer, etc., etc., were refused with thanks.

### His Supply of Concertos

It is rather an unfeeling thing to make an artist talk shop while the novelty of his surroundings is engaging his attention. Yet Mr. Persinger did incidentally talk a little of it, while enjoying his first New York repast. He declared, in the first place, that he did not expect to make use of all the thirty concertos on the coming occasion of his first appearance before the American public. "A number of them can scarcely be called concertos in the strict sense of the word," he said, "any more than the sonatas of the old Italians are sonatas as we nowadays understand them. And so the two concertos on my first program—the Nardini and the Bruch—will not be quite as formidable a dose of music as some may expect. The Nardini is short and extremely beautiful. I have about nine concertos that I am prepared to play at a moment's notice. I am supremely fond of the older type of violin music—more so, I dare say, than I am of the extremely modern works—though, after all, there is very little such. I am never weary of playing the Bach concertos and sonatas. As for individual concertos, the greatest, to my mind, is the Beethoven. The part which follows the cadenza in the first movement impresses me as the greatest thing in all music.

"Personally, I am not in favor of playing a number of concertos on the same program, though as far as this goes one has to take the audience into consideration. In Berlin the practise is very customary. Ysaye sometimes plays three concertos there at one performance. But there people take their music so very sternly and seriously!

"Berlin is, of course, overwhelmed with concerts each season. Naturally those of the small artists do not pay. They are not intended to make money but only to secure press notices which may be used on tours. Even the great artists do not always succeed in making their expenses. If they

manage to make money by concert-giving it is generally the result of many years of effort. Why, even for some of the greatest the tickets given away greatly outnumber those that are actually sold. And then the Berliners look with such distrust upon foreigners and their music; French music, for instance, is considered in quite a contemptuous fashion nowadays. It is looked upon as something decadent."

Louis Persinger is a pupil of Jacques Thibaud and he has also studied under Ysaye. Between the French and the Belgian schools of instruction he does not differentiate, declaring them to be practically identical.

### Beauty of Tone Greatest Asset

There are those who maintain that the singer gifted with musicianship and intelligence but without a voice of the highest degree of beauty can triumph more easily than one of whom beauty of tone is the sole asset. Others contend that the reverse is true. Why should not a similar analogy hold in the case of violinists? Mr. Persinger held that it did and added, furthermore (and somewhat regretfully, at that) that the violinist favored in respect of tone rather than musicianship was the one who was dangerously often able to capture his hearers.

Mr. Persinger declined all offers of cigars at the end of the luncheon. Instead he ate a piece of sugar with considerable relish. Toward three o'clock he found himself in Times Square, face to face with a diagram automatically picturing the progress of the baseball game. He came to a halt and no amount of entreaty at the end of fifteen minutes could induce him to budge. His enthusiasm over the game was somewhat more artistically restrained than that of the *profanum vulgus* which choked the street, but it was none the less sincere and emphatic.

"You know," he ejaculated abruptly, "I used to be something of a player myself. In fact, I was so efficient that I once succeeded in putting two fingers out of business—these two, you see," he continued, holding up the third and fourth of his right hand.

The shouts of the crowd grew louder and Mr. Persinger's exclamations of approval began to increase proportionately. "Do you think they would do this for a violin recital?" he was asked.

He smiled and his eyes twinkled significantly.

"If they only would!" he answered.

Again the game claimed his undivided attention. He declined unconditionally to leave the neighborhood of the bulletin board. Riverside Drive, the warships in the river—they could wait till evening! And when the representative of *MUSICAL AMERICA* left him there was nothing in Persinger's demeanor to show that he would not remain for another hour or two amidst the motley crowd that stared up at the wall of the Times Building.

H. F. P.

## ARTISTIC LEPS CONCERTS

### Pittsburgh Audiences Approve Choice of Exposition Programs

PITTSBURGH, Oct. 10.—Wassili Leps and his Symphony Orchestra recently concluded an engagement at the Pittsburgh Exposition, which was marked by the careful, intelligent arrangement of the programs, as well as by the serious manner in which the best music was received by the audiences amid the bustle of this industrial exhibition. Mr. Leps made up each program with a view to stamping it with a definite character. For instance, the evening concerts on October 1 were devoted to "symphony" and Tchaikowsky programs, the latter including two movements of the "Pathetic" Symphony. The four subdivisions of the music for the following day included an operatic program and sessions devoted to Mendelssohn and Wagner.

As a feature of the October 3 concerts, Selmar Jansen, pianist, appeared in the Andante Spianato and Polonaise, op. 22, of Chopin. On the succeeding day Mr. Leps presented a Massenet memorial program, introducing a number of the late composer's less frequently heard works, and a later program consisting of six selections from the Wagner music dramas. In the afternoon Mr. Leps won warm commendation for bringing forward two lyric pieces by the Pittsburgh composer, Ad. M. Foerster, "The Robin's Lullaby" and "A Blight Has Fallen." For the closing evening of the engagement the conductor made up a program of request numbers. Throughout the entire engagement Mr. Leps received high praise for the excellence of his interpretations.

## BOOMS ST. PAUL ORCHESTRA

### Louis W. Hill, Railway Magnate, Assuming Personal Charge

ST. PAUL, Oct. 13.—Louis W. Hill, chairman of the Board of Directors of the Great Northern Railway, has announced his intention of giving the St. Paul Symphony Orchestra his personal management this season.

As president of the orchestra association, Mr. Hill has had much to do with extending its sphere of activities, last year's successful trip to the Northwest being largely the result of his efforts. He wishes now to devote still more attention to the orchestra and is considering a Spring tour to extend as far as the Pacific Coast.

### "The Dove of Peace" Well Received

PHILADELPHIA, Oct. 15.—"The Dove of Peace," the new light opera by Walter Damrosch and Wallace Irwin, had its premiere at the Lyric Theater to-night and was well received. Henrietta Wakefield and Frank Pollock, both grand opera singers, are in the cast.

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## FROM VOCAL PUPIL TO PRIMA DONNA

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TWO pupils of Arthur L. Lawrason, the New York vocal instructor, have recently secured engagements in light opera under such circumstances as to indicate in a practical way the results of Mr. Lawrason's training. Marguerite Wright, who has been connected with the stage for only a short time, was at first a member of a dramatic company which practically "barn-stormed" its way through two seasons.

Miss Wright, being ambitious, was not satisfied with such success as she gained in this field, wherefore she commenced studying with Mr. Lawrason. Soon the young singer was engaged for the part of *Angele* in "The Pink Lady." At the conclusion of her season Miss Wright continued her study with Mr. Lawrason. It happened that F. C. Whitney was looking for a prima donna for his production of a new Strauss opera, and hearing Miss Wright sing the rôle with a score of others he immediately engaged her for the part.

A similar case is that of Cecil Cunningham



Cecil Cunningham (Above) and Marguerite Wright, Successful Pupils of Arthur L. Lawrason

ham, a St. Louis girl, whose excellent natural voice had been almost destroyed

through faulty production. Unable to secure even an engagement "in the chorus" Miss Cunningham tried various vocal teachers, but without satisfactory results. Mr. Lawrason being recommended, Miss Cunningham took up a course of study with him.

Her improvement was so marked that before she had finished her second term of ten lessons she was engaged for the leading rôle in "The Pink Lady," the first part which she had ever played. Miss Cunningham went to Chicago with the company and finished the season there. Continuing her studies with Mr. Lawrason, she was engaged last week by Henry W. Savage for the prima donna rôle in the new Gustave Luders operetta, "Somewhere Else," which opens early in December.

### GADSKI COLUMBUS RECITAL

#### Soprano Offers Wagnerian Selections and Song-Groups

COLUMBUS, O., Oct. 12.—Mme. Johanna Gadski was heard here in a recital on October 10. She presented a program of great beauty, including Schubert and Franz *lieder*, three Wagnerian numbers and a group of songs in English. Gadski was in superb vocal condition and aroused her audience to great enthusiasm. She was obliged to repeat several of the numbers of her program and in addition gave four encores. Edwin Schneider appeared in two solos, besides playing the accompaniments. His work in both capacities was excellent. He was obliged to add encores after his regular program numbers.

The Women's Music Club opened its season on October 11 with Wolf-Ferrari's "The Secret of Suzanne," sung by members of the Chicago Opera Company. Alice Zeppilli made a charming *Countess* and Alfredo Costa as the *Count* was equally successful. Francesco Daddi played the rôle of *Santa* with unctuous good humor. Attilio Parelli was the conductor. The opera was preceded by a miscellaneous concert program with Agnes Berry, soprano; Albin Steindel, violinist; Henry Hoffmeeder, cellist, and Francesco Daddi, tenor.

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Dear MUSICAL AMERICA:

A singer who thought he had reason to be dissatisfied with something the eminent musical critic of the New York Sun, W. J. Henderson, had written, described him as a "cynical but conscientious Scotch Presbyterian, with secret leanings towards the joyous life."

This came to my mind after reading Mr. Henderson's recently published novel which deals with the lives of opera singers, under the title, "The Soul of a Tenor," and is published by Henry Holt & Co.

Some will dismiss the work, find in it nothing new and decry much of it as being banal. Others, again, will believe it is destined to appeal to a large public and will see in it convincing proof to sustain their prejudice against professionals on the ground that such people are not only unreasonable, but immoral.

Finally, there will be some, who, like myself, will see deeper into what Mr. Henderson has attempted, and will recognize that if he has not told all the story, he has at least written with understanding and with sincere convictions from his particular point of view.

Here is where I would be inclined to take issue with him, namely, as to the point of view.

But, admitting the position he takes as being a fair one, much that he has written

will throw light on the inner life of a great opera house and teach many that it certainly is not all roses.

While Mr. Henderson in his preface disclaims the idea that any of the characters in his book are taken from life, and has evidently endeavored to make them typical rather than personal, his readers will unquestionably "locate" certain of the portraits—and will not be far from wrong.

In one regard the work will be valuable to many, especially to musical writers, inasmuch as it will give them, through the mouths of lay figures, Mr. Henderson's attitude to opera and operatic artists, both in their professional and private capacities, and as Mr. Henderson is an authority, not only with regard to the opera, but as a critic of acknowledged power and sincerity, these passages will be read with care and interest.

Mr. Henderson's dictum is that the opera singer of the male sex is absolutely selfish, has no interest whatever in music as an art and thinks only of his individual success and its possible effect in increasing his income. With regard to the women, whom he treats a little more leniently from the artistic standpoint, he characterizes them, without exception, as immoral or rather un-moral—in fact, the one great character of his book *Nagy Bosanska*, frankly gives herself up, not for money, nor for the advancement of her position—for she cynically dismisses two of the directors of the opera who venture on a flirtation—but to express her soul.

The *Bosanska* has an idea that her mission in life is not only to find congenial souls, but through her powers of sex, of mind, of intensity, and of the broadest humanity, to take the souls which appeal to her out of their little narrow surroundings and show them the broader life, in the same way that a person might take a canary out of a cage and liberate it to the air.

This character stands out above the hero of the novel, supposed to be a popular American tenor, and his high-minded, broad-minded, yet in many ways conventional wife, to whom he returns, in the end, after a year—not three weeks—with the *Bosanska's* aid—when his soul has been sufficiently chastened that he can play *Tristan* as no one ever played or sang it before. The book closes with the *Bosanska* giving both her blessing.

Just as most of the artists, if they spoke their real minds, would be found to be frankly hostile to all criticism and to all the critics, except those who write the most

fulsome praise, so Mr. Henderson is frankly contemptuous of the whole operatic world, and more especially is he contemptuous of what is known as the "artistic temperament," which he considers simply a cloak for personal license and a hunt for the dollar.

The novel, while containing many features that are almost trivial, contains also much thought, and shows a wide and deep human experience which has been gained through work and suffering. It will come as a surprise to many who know the quiet, sphynx-like, unemotional musical critic of the Sun only by sight or by reading his articles. They will be prepared for his cynicism and his satire, but they will not be prepared for the breadth, the warmth, the eloquence and idealism which characterize some of the speeches which he has put into the mouth of *Nagy Bosanska*.

Added interest to the discussion which Mr. Henderson's book will undoubtedly arouse is furnished this week by the report that the classic beauty and fine artist, Alma Gluck, is about to be divorced from her husband and so follow on the route of Mme. Rappold and others. The report itself is complicated by stories to the effect that Mme. Gluck has announced that she never was married, which has aroused the liveliest conjectures as to the gray-haired gentleman and the lovely child who were always introduced as her husband and daughter. And as if to put a climax to the situation, we read that Mme. Gluck now denies that she ever denied that she ever was married, or that she ever wanted to get a divorce.

Is this a case where the negro in the wood-pile is a press agent? If so, I cannot compliment him on his good taste. For let us not forget one thing in all this discussion—that the artist who adds to her art a fine, clean home life has a double claim upon the public, and much as many may deride the conventional, I am not yet too old or too sardonic to refuse to admit that even within the bonds of matrimony it is possible to find artistic temperaments that live sweetly and peacefully a life which expresses as much of the ideal as human nature is capable of.

Here's his august eminence Puccini to the fore again with the weighty verdict that the "Parsifal" performance he saw at our Metropolitan impressed him as a "pallid profanation." Rather curious, isn't it, how many persons flock to this profanation yearly and also how very few of these have reported any case of serious damage to their consciences! What has soured Puccini against America, anyway? You remember that when he returned to Europe after the debut of the "Girl" he made a rather heated proclamation that there was no such a thing as American music. Doubtless the fact that our critics did not credit him with having created such an institution lay at the bottom of it. And now, I suppose, he is still allowing his feelings to get the better of him by taking it out on our "Parsifal." All of which strikes me as rather foolish and ill-considered in the end for Puccini has much to thank America for. I am fully willing to accept Puccini in the rôle of Puccini, but in that of a Wagner critic—well, there I beg to differ.

New York will hear the mighty Titta Ruffo after all, and before the opera season is very old, at that—November 19, to be explicit. I knew it had to be! Fancy a singer whom his colleagues declare to be above criticism failing to present himself before that most august of all tribunals—a Metropolitan audience! Just whether this terrible jury will decide as favorably as all singers are said to is a problem which I shall not seek to unravel at present. But I wonder why Ruffo is to make his debut in "Hamlet," as it is reported he will. Thomas's opera has never succeeded in holding its own anywhere in the first place because of the character of its music, which is about as far from the spirit of Shakespeare's drama as is Rossini's from that of Shakespeare's "Othello," and in the second on account of the librettists'

miserable perversion of the greatest of all English tragedies. But who knows? Perhaps Ruffo is a singing actor sufficiently great to convey to the operatic *Hamlet* some of the sublimity of his dramatic prototype. Still, I admit I should prefer to get my first impression of him as *Iago* or *Rigoletto*.

But even so, the fact remains that we shall hear Ruffo and we shall have the chance of deciding just how accurate are the judgments of his fellow artists.

While we're on the subject of Shakespeare—did you ever hear of the way in which the composer-conductor Arditi made his acquaintance? It took place one fine day as Arditi and a friend stood before a statue of the poet. "This you see, is Shakespeare," explained the friend when he perceived that the composer evinced no sign of recognition of the familiar features.

"Shakespeare? Who is that?" inquired the mystified Arditi.

"What, you don't know Shakespeare?" exclaimed the other in justifiable astonishment. "You don't know 'Othello,' 'Romeo,' 'Amleto'—"

"Ah!" broke in Arditi seeing a great light. "I see! You mean the librettist!"

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### THREE SCHOOLS OF SONG ON PROGRAM OF ELLEN LEARNED



Ellen Learned and Assistants in Connecticut Musicales—Left to Right: Chilion Roselle, Miss Learned and William Simmons

Ellen Learned, the noted contralto, appeared with considerable success recently at a musicale given at the home of Mrs. Charles A. Hamilton in Richfield, Conn. Miss Learned was enthusiastically applauded for the finished delivery of a number of old French songs, several works by American composers and numbers by Brahms and Fauré. The other participating artists were William Simmons, baritone, who sang the "Pagliacci" Prologue and some English songs, and Chilion Roselle, pianist. Miss Learned expects to devote herself more to concert work than to teaching during the coming season.

#### American Soprano in Stockholm

BERLIN, Oct. 5.—Mrs. J. Campbell Phillips, an American coloratura soprano, has made several recent appearances in musicales in Stockholm with much success. She has sung twice for the American Swedish Society and once at a concert at the Swedish Academy. She is the wife of a portrait painter who has had his works on exhibition in Stockholm.

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#### EXCERPTS FROM THE PRESS

**Riga'sche Zeitung**—"The so justly celebrated artist, who came to us on her triumphal tour last winter, is a native of Holland, which has given us so many eminent artists and from which, it would seem, the world's most magnificent female voices have originated. The voluminous grandeur of Julia Culp's wonderfully and nobly moulded darkly coloured mezzo-soprano is, according to my opinion, scarcely to be matched. Conspicuous are her sustained breath control and her fascinating morando."

**Schwaebischer Merkur, Heidelberg**—"The distinguished artist is one of the very first of her kind. Her appearance turned out a brilliant triumph."

**St. Gallen Stadt-Anzeiger (Switzerland), St. Gallen**—"Few are priestesses among the singers. Among these priestesses one is Julia Culp (mezzo-soprano). She is a chosen one. She sings for music's sake, not because she possesses a voice, the like of which is not to be weighted in gold. She sings with this voice because art, music flows in her veins. She touches the simple-minded and enthuses those who are blasé. With such art the hearer is not in a mood to give hackneyed praise, but is rather filled with the deepest gratitude. I do not hesitate—a la William the II—to designate Frau Julia Culp as one of the greatest song artists of the present century."

**Tribune de Lausanne**—"Rarely has such a perfect singer been heard in Lausanne. This voice, excellently placed, of wonderful suppleness and of extraordinary power made a profound impression on the public. The enthusiastic public gave the eminent artist a superb ovation."

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# STOKOWSKI'S

## DÉBUT AS DIRECTOR OF THE PHILADELPHIA ORCHESTRA ACADEMY OF MUSIC—OCTOBER 11-12, 1912

In the historic Academy of Music, Philadelphia, before crowded houses, Leopold Stokowski made his first appearance as leader of the superb orchestra developed by The Philadelphia Orchestra Association, at the Concerts of October 11-12. What his directorship of the Orchestra—now in its Thirteenth Season, and all of whose members were re-engaged last February for three years—means is shown by the following critical comments taken from the leading newspapers of Philadelphia.

#### UNSELFISH AND SINCERE

**"THE INQUIRER"**—"It was the unanimous judgment that the encomiums with which Mr. Stokowski had been heralded had not at all overshot the mark, but that they were entirely merited and rather within than beyond the appreciations of an instructed and impartial criticism. \* \* \*

"Mr. Stokowski's reading of this elusive, recondite, perplexing music (Brahms No. 1) finely satisfied the requirements which have been indicated and communicated a splendid sense of interpretative and apprehensive power. It was lucid and eloquent and judicious and illuminative. It combined a masterly grasp of detail with a notable capacity for taking a comprehensive survey of the whole and for giving each detail its proper prominence and each phrase its befitting place in the general scheme. \* \* \*

"There is no suggestion in anything he does of any desire for self-exploitation or of any disposition to 'split the ears of the groundlings' in order to raise a cheer. His playing is constantly unselfish and sincere. Perhaps that is the respect in which it differed chiefly and most refreshingly from the playing of some others who shall be nameless. \* \* \* Altogether it was a most auspicious opening of what promises to be the most brilliant and satisfying season in the history of the organization."

#### VIGOR AND INTENSITY

**"THE PUBLIC LEDGER"**—"Mr. Stokowski's conducting is after the order of Nikisch, whom he frankly admires. \* \* \* There is, from first to last, no languid or slackened moment; he directs with a fine vigor and intensity that mounts to ecstasy, yet does not lose its balance or forget its sane and ordered method. \* \* \* The orchestra played yesterday with a unity of purpose—particularly among the first violins—not usually attained until mid-winter. They brought out the full value of the lights and shadows. The climaxes were duly accentuated, the pianissimos with the utmost delicacy and refinement were contrasted with the full-throated polyphony."

#### SURPASSED EXPECTATIONS

**"THE RECORD"**—"The entire symphony was wonderfully done, replete with the atmosphere of classicism that so beautifully envelops all of Brahms, yet full of intensity and fervor. It was an extraordinary commingling of the many sides that distinguished this great composer, and left no doubt in the listeners' minds of Stokowski's complete mastery of the difficulties of this particular style. As a musical triumph it surpassed all expectations."

#### HEIGHTS OF ARTISTIC ENTHUSIASM

**"THE NORTH AMERICAN"**—"Mr. Stokowski possesses magnetism, an unostentatious yet authoritative method of directing accomplished without frantic gesticulations of the baton, respect for acknowledged musical traditions, and the reserved capacity of rising to heights of artistic enthusiasm when the occasion demands it. \* \* \* The Boston Symphony has long been justly proud of its violins. But under the leadership of a Nikisch, a Pauer, a Fiedler, a Gericke, or a Muck they have seldom, if ever, surpassed in co-operative fluency of bowing, or exquisite tonal power by the performance of the stringed instruments at yesterday afternoon's concert. Somewhat similar praise may be accorded to the other groups in the organization. Mr. Stokowski has quickened these fine artists into new life. The wood winds under his direction were superb, the voice of the orchestra becoming a richly developed instrument sensitively obedient to the behest of its interpretative commander."

#### PROMISES SPLENDID RESULTS

**"THE PRESS"**—"The thirteenth season of the Philadelphia Orchestra was started yesterday afternoon in a way that promises splendid results for this Winter's series. The new conductor, Leopold Stokowski, made a deep impression upon an audience that filled the Academy of Music to capacity. They were inspired and they were charmed. \* \* \* The individuality of Stokowski as a conductor was revealed in the Brahms 'Symphony,' and especially so in the brilliant fourth movement where he held the audience spellbound by the way he expressed, to the most finite part, his idea of all that was meant to be expressed by Brahms."

#### CONFIDENCE AND ADMIRATION

**"THE BULLETIN"**—"Mr. Stokowski had but to step upon the platform, to lift his baton and begin the first number on the program—the familiar and favorite 'Leonore No. 3' overture of Beethoven—to inspire confidence and to win admiration. \* \* \* The real test of the conductor may be said to have come with the Brahms Symphony—No. 1 in C Minor, Op. 68—and here it was that he triumphed. The great work, with its complex interweaving of fragmentary themes, demanding the utmost care and competency in its unfolding and interpretation, was read with commanding power and a full radiance of imaginative and illuminative ability."

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**"THE TELEGRAPH"**—"If the indications of the first concert are maintained the twenty-four pairs to follow at weekly intervals will set a record of fulfillment that will render the thirteenth season notable in the annals of musical Philadelphia."

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## COMMON SENSE IN PIANO STUDY

All Kinds of Touch Needed in These Days, But First There Must Be the Firm Foundation to Build Them Upon—The "Hitting Touch" versus Pressing and Kneading—Where Fear of the Mechanical May Become Excessive

By HARRIETTE BROWER

SOME recent articles on music study which have appeared in *The Etude* must have given the earnest student much food for thought. They have suggested so many points to me that I feel I must set them down on paper if only to ease my mind, but I hope to say something that may prove helpful to others.

From one of these admirable articles I quote the following paragraph: "All musical Europe has been upset during the last quarter of a century over the vital subject of whether the pressure touch is better than the angular blow touch. There was a time in the past when an apparent effort was made to make everything pertaining to piano technic as stiff and inelastic as possible. The fingers were trained to hop up and down like little hammers, the arm was held stiff and hard at the side. It was also found that much of the time spent in developing the *hitting touch*, along mechanical lines, was wasted, since superior results can be achieved in a shorter time by means of pressing and kneading the keys rather than by delivering blows to them." (The italics are mine.)

These are strong statements and from high authority, and perhaps a student or young teacher, on reading them, may have felt a little bewildered or even a trifle discouraged, especially if he is using the up and down finger motions, believing that he needs the positiveness and exactness which such motions give—and especially if he has fought rather shy of the pressure, kneading touch, as one which can, and very often does, degenerate into mere slovenliness.

This statement in regard to the so-called "hitting" touch was doubtless true twenty-five years ago, but the case is quite different now. Shall we then go to the other extreme and cast aside accurate finger movements, on account of the mistakes of our fathers in combining them with stiff arms and wrists?

I have had some experience along all these lines. As a student I suffered many things of many (hand) physicians, and never reached a condition of definiteness until I could make just those up and down finger movements. Where would I have been without them—where would I be now without them? With them I gained velocity, something I had vainly struggled for years to acquire. I gained an even trill in various degrees of softness and power; scales and arpeggios were a hundred per cent easier and I had something positive back of them all.

#### Not Altogether Mechanical

Now it seems to me that these up and down finger movements are looked upon with misapprehension by many. Such movements need not stand for things stiff nor altogether mechanical. There is no need for rigid arms—indeed they are obsolete. Loose free arm conditions are not incompatible with exact finger movements; loose arms are a necessity, so are loose wrists. But with these we can combine regulated and exact finger action. I have arrived at this conviction by analysis and experiment by watching great artists and world-famous pianists. I have seen that all these models of our art use finger touch more or less, and they, one and all, have a finger development that could never have been attained through mere "kneading" and "pressure" touch alone. For they have

the quickness of action, the exactness of movement, which enable them to execute the most intricate passages with the utmost speed.

In my search for a logical and sensible method I have been required at various times and by different masters to "begin over again." Once, after arriving at a considerable efficiency of power and fluency, I was forced to drop everything and "play softly," for a long time. I was advised "to be careful of my hand" for six months and the result would be that I would hardly know my playing afterward. I hardly did know it, for it had lost all vim and force, which were a long time in returning. Another time I again put aside everything in order to master this same despised up and down finger movement, that I might at last have something exact. This I should have been taught at the very outset of piano study. Pressure touch could then have been administered later on. The common sense thing is to get something exact in the beginning.

It is quite a mistake to believe that because we learn to do exact things with the fingers we must necessarily be stiff and rigid in other parts of the body. By no means. The whole body must be free and at ease. The fingers need not make a harsh blow touch, simply because they rise and fall with exact up and down impulse.

#### Must Not Fear "Exactness"

We must not fear the word "exact"; what would our study be without it? There must be exactness of movement if we wish to gain precision and velocity. Neither should we fear the term "mechanical" for there is an important mechanical side to piano technic, and if we are wise we will not ignore it. The common sense view is to see and realize that the mechanical has its place. We must learn to make correct up and down finger movements, we must have correct time sense, and we must be able to play with metronome. All these imply mechanical action—action that is exact enough to be "true, true, true, to a hair."

After years of study at home and abroad I began to teach. Of the many pupils who came to me, not one, I can truthfully say, had any clear idea of exact finger movements, supple wrists and arms, of discriminating tone sense or correct time sense. Although some of these pupils had been taking lessons for years they were almost in the condition of those who had never had a lesson; indeed, the latter are easier to teach, as they have as yet no faults to unlearn. So I had to begin and teach these pupils what free up and down finger movements were, how to acquire balance of finger action, how to count with exactness, how to use the metronome. I tried to teach them exactness and I have been preaching the doctrine of exactness ever since.

Now, if we are teachers we want to use up-to-date methods, well mixed with common sense. It does not seem common sense to teach the "kneading touch" to a beginner. His tendency is to be inaccurate enough without our pushing him to it. My experience has taught me to be very exact with a beginner. A new pupil who has never studied the piano is, or should be, like clay in the hands of the potter, and great is the potter's responsibility, for he has the making or marring of that pupil. If he does not give the first lessons with clearness, if he does not teach correct and exact finger movements, should he be sur-

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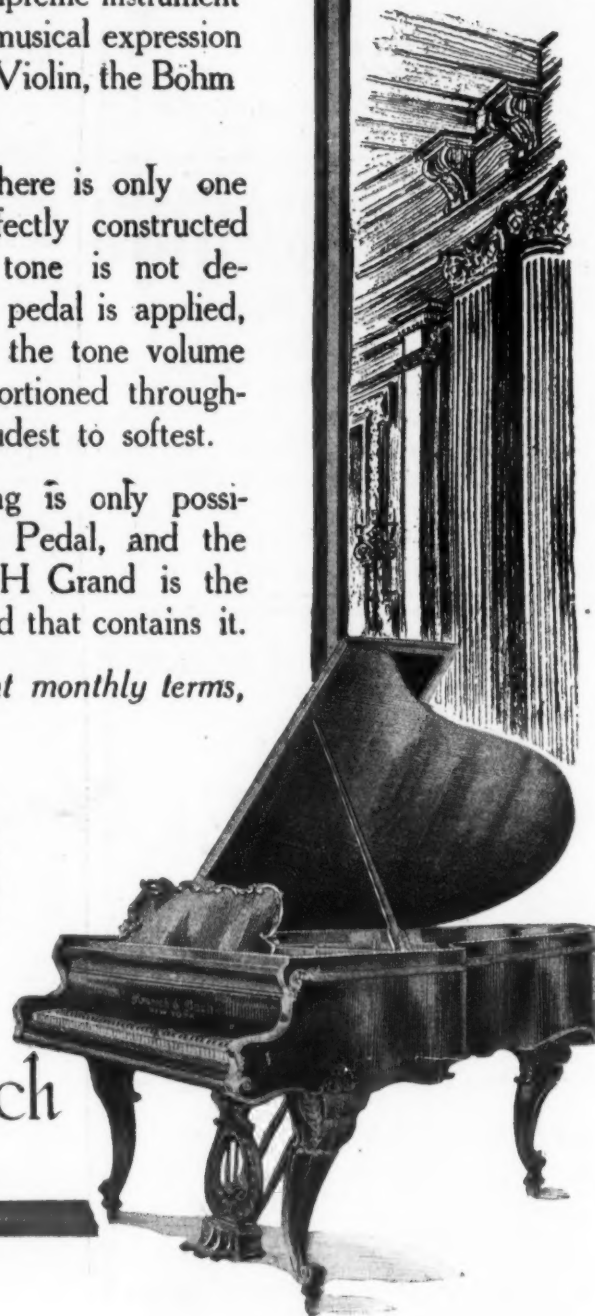
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prised if the pupil does not develop these qualities later on?

Mr. Finck, in his illuminating article on "Pre-Keyboard Training," speaks of what may be done for very young children to render them musical, and quick to distinguish musical sounds and different tones. I would supplement this by suggesting that when the children are old enough to begin piano study they should have a week or two of finger training, to prepare their little hands and fingers for the work of playing notes at the piano. How can it be expected that one may go to the piano and at once make correct finger movements without any previous effort in that direction? I am not of those who believe that we are born capable of making perfect up and down movements of fingers, from the knuckle joint, and therefore do not need to practice them. If we consider a moment we will realize how seldom we use all our fingers in every-day occupations. The fourth and fifth are scarcely ever brought into requisition, and they are the ones that need the most discipline for piano playing. The fourth and fifth must be as strong, flexible and agile as the others in order to play the piano. To my thinking, these fingers never become properly developed through the kneading and pressure process alone; much more action is necessary.

The beginner should have preliminary

muscular and finger training in order to learn how to move the fingers aright, how to secure correct conditions and position of hands and body. When these are secured he can put fingers to keys with some assurance of making correct movements. Let him employ exact up and down finger movements; when coupled with supple condition of hands and arms there will be no danger of a hard or dry tone. And this balance of finger action, the result of perfect up and down movements, is the first requirement in piano playing. It is the touch for trills, passage playing, scales and arpeggios. As soon as may be it can be varied by a judicious employment of arm touch for chords and staccatos in different forms. Then, when the pure legato touch, made with perfect balance of finger action, is under control, and is so fixed that it cannot be forgotten, the student can study melody playing with the kneading touch.

We need all kinds of touch in these days, but we want a firm foundation to build them upon. If we have not equally developed fingers, and do not possess a pure legato touch, we have no such foundation, but are at sea without a rudder.

Let us see the common sense of it. First a thorough foundation of finger action and then the touch needed to bring out the effects in the music, which we wish to paint, may be employed.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

SINCE giving the public his splendid song, "Invictus," Bruno Huhn has written a number of fine songs. None of them, however, is so individual or has the same right to be called a mastersong as his new "Unfearing."\* This is indeed one of the biggest solo songs written in America in many a day.

Possibly no contemporary composer in America keeps better posted on music of the day, especially vocal music, than does Mr. Huhn, and yet his guiding principles about how songs should be written, about what a song should be, and also about what a song should not be, do not change with the growing or the waning of the moon. Happy, indeed, is the composer who hears the air filled with harmonic concoctions, some pleasant and others decidedly not, augmented triads and other characteristic ear-marks of modern France and Germany, and who can resist being lured into their domination, still retaining his own style, constantly developing it and making more perfect with each new song his method of expression.

Bruno Huhn is one of these chosen few. His songs are meant to sing. Ask him what a song should be and he will refer you to Schubert, Brahms, Schumann as creations of master-composers who wrote songs that have lived because of their singability, because their voice-parts are melodic, which Mr. Huhn considers absolutely necessary.

"Unfearing" strikes a note that has been sung by poets from time immemorial, treated in a rather different way. The poet in this case is Ethna Carberry (Anna Johnston MacManus) and her lines are good ones. For it Mr. Huhn has conceived a musical setting which is at the same time majestic in spirit and thrilling with emotion. The opening phrases are strong and virile, just what is required by the poem. Telling modulations throughout the song add to its interest and yet the prevailing tonality of D major is kept for the greater portion of the song. The climax is strong and splendid for the voice, while the concluding measures of the piano part are inspiring.

That such a song will mean to singers another "Invictus" is already assured, though it is just about to be launched. Concert singers fairly cry for the song that can make its impress at once as favorably as this most recent work of Mr. Huhn. His style is that of the musician who knows what he does and how he does it, who expresses what he feels, and not an imitation of what other and more famous composers have incorporated in the vocabulary of musical terms. Mr. Huhn's work stands as the sincere expression of the cultured musician, who aims at adding to the literature of the song by legitimate music that brings joy to the hearer rather than attempting to create a feeling of wonder at technical skill or unmeaning harmonic convolutions.

The song bears the dedication "To My Wife." Mrs. Huhn is an able soprano and is a source of inspiration to her husband in his work.

It is published for high, medium and low voice.

\*"UNFEARING." Song for a Solo Voice with Piano Accompaniment. By Bruno Huhn. Published by Arthur P. Schmidt, Boston, Mass. Price, 50 cents.

PLAYERS of stringed instruments will find several new and attractive compositions among the Boston Music Company's recent publications.

An "Old Melody" (Alte Weise), by the Norwegian, Sinding, for violin with piano accompaniment, is one of the finest compositions of this composer that has come to the present reviewer's notice. It is profound Lento, melodically and harmonically original and almost worthy of Edvard Grieg—which is as high a compliment as one can pay a Scandinavian composer. It is a piece that artists of the first rank will use in their recitals.

In less serious style are "Three Bavarian Dances," arranged by William Henley for violin with piano accompaniment, from Edward Elgar's "Scenes from the Bavarian Highlands," Op. 27. A Münchner musician could have written nothing more distinc-

tively Bavarian than has the eminent English composer in this work and Mr. Henley has transcribed it with good taste and with an eye toward making it effective violinistically. Two new pieces by the hyper-prolific Franz Drdla—whose music has been in demand ever since Jan Kubelik played his Serenade in A in America—are a Legende, Op. 84 and Novelette, Op. 86. They are typical of their creator, which fully describes their character.

A dainty *morceau* is a new intermezzo, "Liselotte," by Leon Adam, arranged for violin with piano accompaniment by E. Kross. It is almost Victor Herbertian in its snappy, piquant nature and should be a favorite with amateurs.

The second of the Elgar "Bavarian Dances," called "In Hammersbach," is also issued for violoncello solo, with piano accompaniment, transcribed by Ch. Tourville, who has transposed it from D to C major and adapted the piano-part to provide a proper background for the instrument.

A Berceuse for string orchestra, by Gustav Strube, the Boston violinist and composer, also appears, in octavo score and parts. It is one of its composer's early works and contains much refined melody, nicely set for violins, violas, cellos and basses. As a piece for amateur ensembles it is excellent, being well within the grasp of this kind of an organization, technically and musically.

"Trio Album," Vol. III, containing miscellaneous pieces for piano, violin, and cello, both original and arranged, by Cui, Fernandez-Arbo, Glinka, Nevin, Pache, Tschaikowsky and others is well made up. It was compiled by Louis Eaton and edited by R. Sylvain. It is a welcome addition to the amateur chamber music player's library.

NEW COMPOSITIONS FOR THE VIOLIN WITH PIANO ACCOMPANIMENT. "OLD MELODY" (Alte Weise). By Christian Sinding, op. 89, No. 2. Price, 50 cents. "THREE BAVARIAN DANCES." By Edward Elgar. Arranged by William Henley. Price, \$1.00 net. "LEGENDE, NOVELETTE." By Franz Drdla, op. 84 and 86. Price, 90 cents each. "LISELOTTE." By Leon Adam. Arranged by E. Kross. Price, 75 cents. "IN HAMMERSBACH." By Edward Elgar. Arranged for the Violoncello with Piano Accompaniment by Ch. Tourville. Price, 90 cents. "BERCEUSE." For String Orchestra. By Gustav Strube. Price, Score and Parts, 80 cents. "TRIO ALBUM, VOL. III." For Violin, Violoncello and Piano. Compiled and Edited by Louis Eaton and R. Sylvain. Price, \$1.50 net. All published by the Boston Music Company, Boston, Mass.

THE Oliver Ditson Company issues two pleasing pieces by C. W. Krogmann, "Valse Romantique" and "Romance de la Rose." An interesting piece from the same publishers and by the same composer is "Valse Serenade" for the left hand alone, which, though not difficult of execution, is decidedly effective. There is also a simple salon piece, "Voices of Spring," by Leander Fisher, suitable for teaching purposes, as are the Krogmann compositions. Three easy study pieces by P. A. Schaecker, better known as an anthem composer, also appear and a little study by Leo Oehmler, "Merry Mill Wheel."

A new edition of Franz Drdla's "Souvenir in D" is issued, edited by the Boston violinist and teacher, Eugene Gruenberg.

The new songs contain Clarence C. Robinson's highly melodic "Entreaty"; J. C. H. Beaumont's "Slumber, My Darling," and Louise Ayres Garnett's "Over the Hills of Home" in the medium key; also a number of Scottish Songs and Irish Songs, well edited. The Scotch songs have been provided with excellent accompaniments by Helen Hopekirk, while the Irish songs are also conspicuous for the general excellence of accompaniments, many of them the work of such well-known musicians as William Arms Fisher, N. Clifford Page, etc. They are to be had in two keys, some of them even in three. A. W. K.

"Valse Romantique," "ROMANCE DE LA ROSE," "Valse Serenade." Three Pieces for the Piano. By C. W. Krogmann. Price, 75 and 60 cents each. "VOICES OF SPRING." For the Piano. By Leander Fisher. Price, 60 cents. "THREE EASY STUDY PIECES." For the Piano. By P. A. Schaecker. Price, 60 cents. "MERRY MILL WHEEL." For the Piano. Price, 40 cents. "SOUVENIR IN D." For the Violin with Piano Accompaniment. By Franz Drdla. Price, 60 cents. "ENTREATY." Song by Clarence C. Robinson. Price, 50 cents. "SLUMBER, MY DARLING." Song by J. C. H. Beaumont. Price, 60 cents. "OVER THE HILLS OF HOME." Song by Louise Ayres Garnett. Price, 60 cents. IRISH SONGS, SCOTTISH SONGS. For a Solo Voice with Piano Accompaniment. Price, 30, 40 and 50 cents each. All published by the Oliver Ditson Company, Boston, Mass.



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## ECHOES OF MUSIC ABROAD

**Berlin's New Season Now in Full Swing—Wagner at Last to Be Admitted to Germany's Hall of Fame—Leoncavallo Tells English Composers Opera Is a Hopeless Field for Them—Entire "Ring" to Be Sung in Concert Form at Bristol Festival—Great Pianists Foregathering in England**

IF New York critics find their season of toil a long and strenuous one they may be truly thankful that it is not their lot to live and labor in Berlin, where the music year is three months longer and much more strenuous at its height than that of the American metropolis. With the week of September 22 the new Berlin season was fairly launched, with three Americans—Frederick Stock, Wilhelm Middelschulte and Kathleen Howard—among the concert givers and the following week dissipated any last doubt that may have been lingering in the minds of the critics as to whether it was time to refill their fountain pens.

Americans again figured prominently in the second week's program. On Monday Cecil Fanning gave his first Berlin song recital, with H. B. Turpin as his accompanist, in Beethoven Saal; on Tuesday, in the same hall, Ernest Hutcheson, who, despite Australian birth, is now surely an American artist by adoption, gave the first of his piano recitals; on Wednesday, in Beethoven Saal, Leon Rains gave a *Lieder-Abend*, while on Saturday evening at the Philharmonie Eddy Brown, of Indianapolis, was a counter violin-playing attraction to Mischa Elman, who gave a concert in Beethoven Saal on the same evening.

The list in full for those six days, from the 30th of September to the 5th of October, embraced in addition to these five concerts the first of Siegfried Ochs's Philharmonic Chorus concerts; chamber music concerts by the Petri Quartet and the Kestenberg Trio; an orchestral concert conducted by Dr. Rudolf Siegel, at which Hermann Weil, of the Metropolitan, as soloist, sang "Dietrich's Narrative" from Hans Pfitzner's opera, "Der arme Heinrich"; a Brahms vocal quartet program sung by Jeanette Grumbacher de Jong, Theresa Behr, Paul Reimers and Arthur van Eweyk, with Arthur Schnabel at the piano; song recitals by Frieda Langendorff, Oscar Seelig, Thomas Denys, Cécile Valnor and Gustav Schwinge; violin concerts by Hugo Kortschak and Charles Herman; piano recitals by Frederick Morley and Alfred Schroeder, and a song and duet recital by Clara and Felix Senius. Then there were the regular two popular-price concerts of the Philharmonic Orchestra under the new conductor, Camille Hildebrandt, which, however, are not on the professional critic's engagement list.

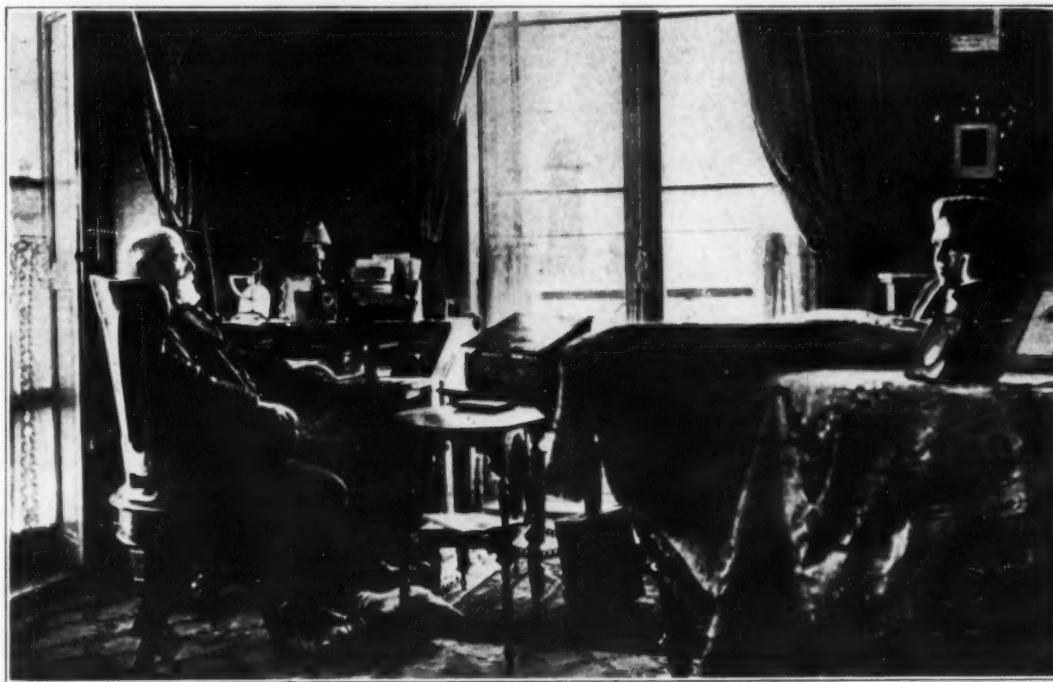
With the season starting at such a pace, the dews of vacation freshness on critics' imaginations doubtless have entirely evaporated already.

AT last Richard Wagner is to receive an official honor from the reigning house of Bavaria which the German people in general have long desired. The Prince Regent of Bavaria has informed the Intendant of the Munich Court Theaters that in view of the approaching centenary of the Bayreuth master's birth and in recognition, likewise, of the great success of this year's Wagner Festival in Munich in August, he has decided to have a bust of Wagner placed in the Hall of Fame of Germany's great dead at Valhalla.

This building, which was erected by King Ludwig I of Bavaria in honor of German patriotism, stands on the heights above the Danube near Regensburg. Up to the present time 130 busts have been placed there, the two most recent being that of Bismarck, added in 1908, and that of Moltke, admitted the following year.

"In this tribute to Wagner's memory," notes a London chronicler, "we have a striking example of the revenge which time brings. Dresden was not the only German city that Wagner had to quit in a hurry, for in Munich there was so little

sympathy with his ideals and so much distaste for his methods that his royal friend and patron, Ludwig II, was compelled by popular clamor to withdraw his protection. Still, it must be acknowledged that, despite this natural vexation at seeing enormous sums of money expended irresponsibly by its king, Bavaria behaved very well, on the whole, to Wagner, since whose death it has been rather proud of the connection."



Sebastian Schlesinger, the Noted Composer

The photograph reproduced herewith shows Sebastian Schlesinger, the composer, with his son-in-law, Isidore Braggiotti, in his apartment at Nice, France. Mr. Schlesinger is known especially for his songs, which have found their way to the repertoires of many distinguished concert singers.

The familiar story of how Wagner, because of lack of skill as a conductor, had to be supplanted by Hans Richter at a famous Albert Hall concert in London in May, 1877, has lately been punctured by Louis N. Parker, who was present on the occasion in question. Mr. Parker, who is the head of a prosperous music school as well as the author of successful plays for dramatic stars, says that Richter stood at Wagner's elbow and a little back of him. The "Kaisermarsch" went so well that Wagner smiled and left off beating time, and Richter kept the orchestra together, when necessary, by slight movements of his hands. Wagner himself conducted five important numbers; Richter, only the last on the program.

"The heroic picture of Hans Richter mounting the rostrum and seizing the baton—snatching it out of Wagner's hand, I suppose, and hurling the aged master into the stalls—is, I regret to say, of such stuff as dreams are made of," Mr. Parker declares; "and the idea of Wagner becoming 'nervous' and looking around 'pitifully' is so delicious as to deserve perpetuation in letters of gold."

ENGLAND is a center of gravity for an unusually brilliant representation of the flower of Continental pianistic art this Autumn. One of the first-comers was Harold Bauer, primarily to appear in chamber music programs with Pablo Casals and Jacques Thibaud. Then came Busoni to make a joint tour with Fritz Kreisler, which has been interrupted by a temporary nervous breakdown that has befallen the pianist.

A fortnight ago Moriz Rosenthal was the solo pianist at the Birmingham Festival, first in importance of England's Autumn festivals, while at the end of the month Ignace Paderewski will play at the Brighton Festival. On the 6th of next month Teresa Carreño will begin a six weeks' tour of England and Scotland with

a recital in London, where also she is to play the MacDowell Concerto in D Minor at the Queen's Hall Symphony Concert on the 30th of the month. Eugen d'Albert has two London appearances in November—in a Beethoven recital on the 30th and as soloist of the Queen's Hall Symphony Concert on the 16th, when he plays the Beethoven "Emperor." Then such excellent English artists as Leonard Borwick, Wilhelm Bachaus and Amy Hare likewise are conspicuous.

SPEAKING for the music halls, Rugiero Leoncavallo has been quite the man of the hour in London of late, with his new opera, "Gipsies," filling the Hippodrome with superficial emotional melody twice daily and "Pagliacci" as a star attraction at the rival Coliseum, where a double cast imported from Italy has been provided for it. The new work, by them, is characterized by *Musical Opinion* as "a

barbarous ages. Though there is plenty of tragedy in modern London it is either unseen or wholly unpicturesque. The English writer, therefore, creates an artificial series of sensations; the Italian, a series but a little removed from everyday life. So we think that Leoncavallo is probably right in the main, but we are not sure that we, as a nation, are any worse off on that account."

This argument, ingenious as it may be, fails, nevertheless, to explain the development of a German Wagner's genius in a country that has ever borne the reproach of being phlegmatic.

BERLIOZ, Wagner and Strauss having shown what can be done with orchestras of great complexity, "we thank them but we make our bow and return a little nearer to first principles," says Granville Bantock. "I am disposed to predict that the future will be freed from the expensive tyranny of the orchestra."

SINGULAR is the program arranged for the festival to be held at Brighton, England, from the 23rd to the 26th of the month. Desirous, apparently, of repairing an omission in the musical education of the local public, the committee conceived the idea of presenting all four of the "Ring" music dramas in concert form. The Tetralogy in concert form! What would the composer have said to such a plan?

With sublime indifference to the art theories of Richard the Great, the festival promoters went ahead with the scheme, arranged to crowd the four music dramas and "Elijah," "Samson and Delilah," Elgar's "Caractacus" and a "grand miscellaneous" concert into four days and engaged a numerically formidable array of soloists. Clarence Whitehill, the American baritone, engaged for the "Ring" performances, and Ignace Paderewski and Fritz Kreisler, to appear in the miscellaneous program, lend stellar brilliance to a list that contains the names of several standard festival favorites, a few distinguished opera singers from Germany and many of the younger corps of native singers.

THE vacancy in the post of city organist of Liverpool has given rise to one of those situations which can be solved only by a compromise of dignity on the part of either one of the two parties to the conflict—in this case the municipal council and a concert organist well-known to the cis-Atlantic music world. When the position was vacated a petition was sent to the city council signed by practically all the prominent musicians of Liverpool and surrounding district, as well as well-known outsiders such as Henry Wood and Frederic Cowen, praying that Edwin Lemare be appointed, "on the ground that he is admittedly the greatest of living organists." The council, however, decided that there should be a competition. Mr. Lemare quite justifiably refuses to compete, and music circles in the great seaport on the Mersey have been wrought up to a high pitch of excitement over the matter.

It is pointed out in some quarters, and with reason, that whoever obtains the post under the required conditions will have an unenviable position because of the petition in favor of Lemare. "It is obviously impossible for anyone in the position of Mr. Lemare," comments the *Liverpool Star*, "to enter into competition with anybody, or to submit himself to be judged by judges, however eminent, any more than a Destinn could appear before a tribunal of prima donnas, even if a Melba were on it."

IF popularity is any test of the greatness of music, then one of *Musical Opinion's* staff writers wants to know how the large proportion of operatic excerpts on concert programs are to be explained away? The most popular night at the London "Proms." at Queen's Hall, for instance, is the Wagner night, while programs for seven nights recently contained twenty-five extracts from music written for the lyric stage in a total of seventy-three orchestral items. And, moreover, Henry Wood, the "Proms."

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

conductor, is not especially fond of excerpts from operas.

But a more striking test is reported from Berne, in Switzerland. There the music lovers choose their own orchestral concert programs, on the principle that the man who pays the piper has a right to call the tune. A vote taken a week or two ago proved Wagner to be far and away the most in favor among all composers—he received nearly four times as many votes as any other. "And (hold your breath, ye worshipers of symphony!) Puccini came next; and after him (another horrible wrench!) Verdi, Bizet, Offenbach, Charpentier, Mascagni, Strauss, Leoncavallo, Gounod, and (the last straw, surely!) Beethoven was at the bottom of the list! And Berne, you must be told if you do not know your Switzerland, prides itself on being a most cultured music center as well as the Swiss capital."

NOT often has the Queen's Hall Orchestra of London been diverted from the straight and narrow path for such musical tomfoolery as Mr. Pelissier provided it with at an afternoon concert of his grotesque compositions the other day. The main feature was a symphonic tone poem with the explanatory title "An International Peace Conference."

This "tone poem," which, despite its sheer nonsense, is credited with some ex-

cellent musicianship in construction, is in five movements. The first two are described as "One in a bar" and "Two in a bar"; the Scherzo is "As many as you can get in a bar"; the fourth movement is "Closing time," and the finale, "Dog-fight," which is a climax to the "peace conference," wherein all the delegates talk at once. The "delegates" are easily discernible as each is represented by a "leading motive," such as the "Marseillaise," "Yankee Doodle," "Rule, Britannia," "Die Wacht am Rhein," the Russian national hymn, the Japanese march from "The Mikado," with which is happily joined the "March of the Men of Harlech," "The Turkish Patrol," "Funiculi Funicula," and so on. Each in turn has his say, but on several insisting on "talking" simultaneously bang goes the bell, and there follows a brief speech by the "Chairman"—a bassoon.

NEXT Spring a special Bach-Beethoven-Brahms Week will be held in Berlin to celebrate Wilhelm II's silver jubilee as Emperor of Germany. This festival of the three B's is being arranged by the long-established Hermann Wolff Concert Direction and will take place at the end of April. The Berlin Philharmonic Orchestra and the Philharmonic Chorus, with Arthur Nikisch and Siegfried Ochs as their conductors, respectively, will bear the brunt of the programs. J. L. H.

## FEDERATED CLUBS CAMPAIGNING FOR SACRED MUSIC

AS the season for the National Federation of Musical Clubs opens, reports of activity in the various clubs and among the committees of the Federation begin to come in large numbers to the Press Secretary, who is able to report eighteen new clubs in the Federation since the last published report and a number of other clubs about to federate.

Two new committees were appointed last season—a committee on sacred music and a committee on program-making. At the last board meeting a motion was passed to establish "Federation Day," to be observed on Theodore Thomas's birthday, October 11, and to have an "American Day" celebrated on MacDowell's birthday, December 18. Many clubs have already included these "days" in their programs.

The report of the committee on sacred music is interesting. The committee suggests, first—that the National Board shall make sacred music, with the exception of a few forms, the only channel for composition in the competitive examination, for which prizes shall be offered for the term of one year. And thereafter one or more prizes shall be offered each year for the best compositions in sacred music.

Second, the committee recommends that a special committee shall be appointed to investigate the types of music in general

use in modern Sunday schools and use its best endeavors not only to secure a better quality of sacred songs, but to advocate the use of those already presented by the best exponents of this class of music. They further recommend to the public school committee that it should urge our public schools, while not directly concerned with sacred forms, to recognize their value, and by raising the standard of music used to improve the musical taste and intelligence of our young people. The public schools will also be urged to give more time to the study of music and to include musical composition in the curriculum.

Thirdly, it is recommended that every club in the Federation be asked to appoint a local committee on sacred music, whose duty it shall be to encourage, as far as practicable, chorus and ensemble work in our churches, thus bringing together many in the chorus work, benefiting not only those taking part, but producing upon listeners inspirational effects beyond the reach of solo or quartet productions.

These excerpts from the report of the committee on sacred music will give an idea of the scope and intention of its work. The subject is vital and the need of just such work will be very evident to all who have paid any attention to the character of such sacred music as is most often heard. E. W. RULON,  
Press Secretary.

## NEW HAVEN SYMPHONY HEAD

David Stanley Smith Conducts During Parker's Leave of Absence

NEW HAVEN, CONN., Oct. 12.—The New Haven Symphony Orchestra begins its season with a new director for the season, in place of Horatio Parker, who has been granted a year's leave of absence by Yale University. Mr. Parker's temporary successor will be David Stanley Smith, of the Yale faculty, whose Quartet in E Minor was played last season by the Kneisel Quartet, and whose Symphony in F Minor is to be programmed this year by the Theodore Thomas Orchestra.

The first concert of the season, on October 20, will have as a feature Lambert Murphy, the young American tenor, who is of especial interest to the New Haven public, in that he sang the rôle of Caradoc in the production of Mr. Parker's "Mona" at the Metropolitan Opera House. A Wagner program will be presented on January 7, with an appropriate soloist in Gertrude Rennyson, the soprano, who is one of the few American singers that have

been accepted as Wagnerian interpreters in Bayreuth.

Prof. William Lyon Phelps, of Yale University, has been elected president of the orchestra, succeeding the late Morris Steinert.

## Committee Continues Duluth Series in Memory of Horace W. Reyner

DULUTH, MINN., Oct. 10.—The grand opera series announced by the late Horace W. Reyner will be carried on in his memory by a committee composed of Stephen H. Jones, T. W. Hugo and Ernest Lachmund. The attractions are to be Alice Nielsen, assisted by members of the Boston Opera Company, in a condensed version of "The Barber of Seville," and Alice Zepilli, with the Chicago Opera Company production of "The Secret of Suzanne." In addition there will be Adeline Genée, the famous danseuse, with a symphony orchestra.

Max Reger's new "Concerto for Orchestra in the Old Style," op. 123, will be introduced in this country by the Boston Symphony Orchestra, under Dr. Muck, this Winter.

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# JULIA CULP'S TOUR IN THE UNITED STATES NOW ASSURED DRESDEN HONORS VETERAN CONDUCTOR IN FESTIVAL

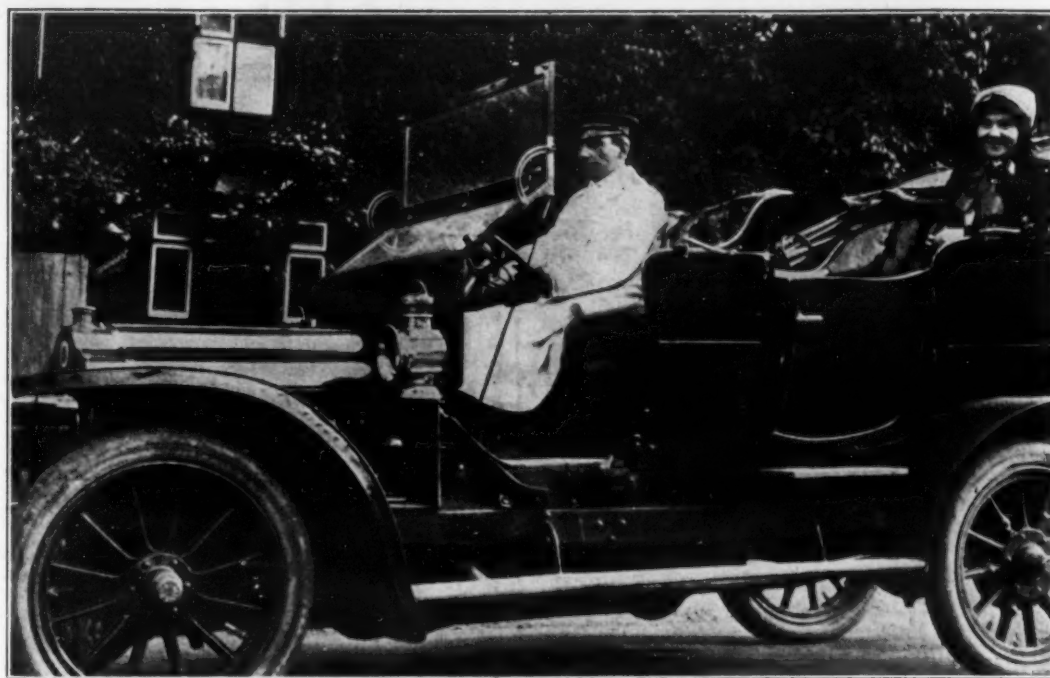
## Rumors That She Would Not Come Set at Rest—First Appearance on January 10

European Bureau of Musical America,  
Berlin W., Goltzstrasse 24,  
September 27, 1912.

JULIA CULP is definitely booked for an American tour. To quell all doubts occasioned by rumors that the celebrated Dutch-German concert singer had given up the idea of going to America this season, the writer saw her in person and was informed that she would open her first American tour on January 10 next in Carnegie Hall. The artist emphasizes the fact that she is not a *lieder* singer in the usual sense, for she sings arias, ballads, songs, chansons, oratorios, in fact, all compositions that can possibly be given a hearing in the concert hall; and all in the original language be it Dutch or Italian or French or German or English.

There is no earthly use in my dilating upon Mme. Culp's artistic attainments; the American public will have an opportunity of doing that within a few months. Nor will I express an opinion on the prima donna's looks. Although others speak of Julia Culp as a handsome woman I personally prefer not to have a voice in the matter, so as to arouse no suspicions of being prejudiced in favor of artists who may be good looking. But it does behoove me to say that Julia Culp possesses a rarely fascinating personality, just as pronounced when you meet her in private life as on the concert platform. Her winsome smile has been frequently remarked and I confess that, did I not consider myself immune against the smiles of artists, I might, as others, feel strongly drawn to her. Besides, Julia Culp has a very temperamental husband.

But let me tell you briefly what you may look forward to: an intelligent, highly artistic woman, in full control of her unusual physical and artistic talents, possessing a voluminous, powerful mezzo-soprano of a dark and sensuously beautiful timbre, which she uses to the greatest advantage, at times even manifesting many color-



Julia Culp, the Dutch-German Soprano, in Her Motor Car Before Her Villa Near Berlin

ture gifts. Her personality is marked. Besides inspiration, an artist from time to time also needs relaxation. So the singer is at present getting her last breathing spell before the crowded season. Mme. Culp left her villa in Zehlendorf, near Berlin, for an automobile tour to extend into Switzerland; the Engadine, after crossing St. Bernard, being the goal of her journey. On her return trip she is to be guest of Queen Dowager Emma of the Netherlands at Schwarzburg. In

view of her coming American tour Julia Culp has accepted only fifty-seven European engagements in the largest cities.

Mme. Culp has been honored by the Court of Holland with appointment as Lady of Honor of the Order of Oranien-Nassau. She will open her European season with Nikisch at the Gewandhaus concert in Leipzig, when she will sing Schubert's "Suleika" Lieder, which have just been instrumented by Arnold Schönberg. O. P. J.

## Mannes Retirement Chief Change in Symphony Society Personnel

The personnel of the New York Symphony Society, Walter Damrosch conductor will remain essentially unchanged this season. The first wind instrument players retain their posts as in former years: Mr. Barrère as first flute; Mr. Langenus, first clarinet; Mr. Lebate, first oboe, and Mr. Savolini, first bassoon. Messrs. Franzel, Heinrich and Tilkin will again be at the desks of the first horn,

first trumpet and first trombone. At the opening concert David Mannes will make his parting bow as concertmaster, and thereafter Alexander Saslavsky will act as concertmaster, having for his desk mate Arcadie Burstin, who made a favorable impression last season as a soloist in the Brahms Concerto. Mr. Barrère, who has spent the Summer in Europe, brings back a number of French novelties for flute and orchestra. Mr. Damrosch also announces a new composition by Debussy for clarinet and orchestra.

## Strauss Songs Under Composer's Bâton Feature of Celebration Tendered to Herr von Schuch

DRESDEN, Sept. 30.—The operatic season reopened with an old-fashioned novelty, "Le médecin malgré lui," by Gounod, which was followed by Alfred Kaiser's musical play, "Stella Maris," given for the first time in Dresden. "Stella Maris" was beautifully staged and splendidly performed. The chief singers were Miss Forti, Mme. von der Osten-Plaschke and Messrs. Löbgen and Plaschke. Kutschbach conducted.

The concert season was ushered in by Heinrich Scherrer, the Bavarian chamber music virtuoso, who proved to be a remarkable master of his instrument, the lute. His playing was a delight; less so were the songs sung by a Prague singer, Elsa Hoffmann. Mr. Scherrer's efforts in the unearthing of old treasures in the field of folklore resulted in a program comprising selections from Italy, Spain, France, England and Germany.

The next important event was the von Schuch festival, which achieved almost an impressive success. The noted conductor, who has occupied his post in Dresden for forty years, was the object of hearty ovations. Those who appeared at the festival concert were Mr. von Schuch, as conductor of Beethoven's Fifth Symphony and the "Oberon" Overture; Jan Kubelik, in the Mendelssohn Concerto; Carl Perron, who sang an aria by Weber; Marie Wittich in Schubert's "Allmacht"; Eva von der Osten and Mr. Soomer in songs by Richard Strauss, with orchestra accompaniments, the composer himself conducting, and Eugen d'Albert, with Liszt's E Flat Concerto.

In a matinée at the Court Opera House a number of speeches were delivered in praise of Mr. von Schuch's activity and numerous presents were given to him. In the evening a representation of "Die Meistersinger" closed the celebration.

Next followed the concert of the People's Singing Academy. It was given by the Teplitz Kurhaus Orchestra, under Johann Reichert's direction, the program comprising Mahler's Fourth Symphony, Nicod's Symphonic Variations, exquisitely rendered, and the Berlioz's "Roman Carnival," as well as selections from the Damnation of Faust. A. I.

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"The violin parts throughout disclose genuine knowledge of the character of the violin and give plentiful opportunity for displaying the player's skill. . . .—The Musical Observer, Sept., 1912.

"We wish to mention the two numbers 'Réverie' and 'Dance of the Sylphs' written by Mr. Goldblatt, who has written several numbers which will be featured by Francis Macmillen in his concert tour. These numbers are artistically conceived and well-written, and should prove a welcome addition to the repertoire of the artistic amateur as well as the professional violinist."—Daily Herald.

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In an effort to preserve the London Opera House for the purposes for which it was erected, a number of prominent Englishmen have appealed to the London public to buy the house from Oscar Hammerstein. Their idea is to have the house continue as a home for grand opera, comic opera and opera in English at popular prices.

The promoters of the movement include Sir Alexander Campbell Mackenzie, principal of the Royal Academy of Music; Sir Frederick Bridge, King Edward professor of music at London University; Sir Hubert Hastings Parry, director of the Royal College of Music; Sir Walter Parratt, professor of music at Oxford; Sir Charles Villiers Stanford, professor of composition and orchestral playing in the Royal College of Music, and Sir Frederic Hymen Cowen, the composer and conductor.

Mr. Hammerstein announced last week that he had received a cable message concerning this movement and that he expected soon to have a definite offer. "They are beginning to miss me over there," said Mr. Hammerstein, "and they will never get opera so beautifully produced as that I gave them."

The appeal to the London public calls for a display on the part of the English public of the same sort of spirit and enterprise that has been shown by many other great cities of the world, among which New York, Boston, Philadelphia and Chicago are mentioned.

### AUDITION FOR PIANIST

Aline Van Barentzen Impresses Hearers  
in Steinway Hall Program

Aline Van Barentzen, a fifteen-year-old American pianist, who won a first prize at the Paris Conservatoire and also studied with Dohnanyi in Berlin, received an audition on October 7 at Steinway Hall, New York.

The young pianist played the "Paganini Variations," of Brahms; the F Sharp Major Nocturne, of Chopin, and two of her own compositions, a "Lied" and a Grande Polonaise. Miss Van Barentzen has a technic which can only be described by the word "stupendous." The manner in which she uses her technic frees her from the liability of being termed a prodigy. The Brahms Variations offer obstacles that few pianists have the persistence to overcome, but this little artist had them well within her grasp. In the Chopin Nocturne her lovely tone was given a fine opportunity to sing and she made the most of it. Her own compositions show a decided gift and much promise. The hearing was before Mrs. Paul Sutorius, William Rapp, Miss Sutorius and a representative of MUSICAL AMERICA.

Miss Van Barentzen has been winning success for the past two seasons on the concert platform in Germany and France. She returns to America for the present season, despite the engagements offered to her abroad.

### "The Bohemians" Make Plans for Year

The season opened for "The Bohemians," musical club of New York, on Monday evening, October 14. Officers for this year are: Franz Kneisel, president; Rubin Goldmark, Victor Herbert and August Fraemcke, vice presidents; Hugo Grünwald, treasurer, and Sigmund Herzog, secretary, while the new board of directors includes the following distinguished New York musicians: Richard Arnold, Ernesto Consolo, Paolo Gallico, Max Heinrich, Albert Reiss, Leo Schulz, Louis Svecenski and Ferdinand Von Inten. The club will give a dinner to Eugen Ysaye, the famous Belgian violinist, on December 14 at the Hotel Savoy, and its regular evenings will occur at the usual periods of the season, beginning with the first on November 30.

Florence Hinkle and Werrenrath in  
Peabody Joint Recital

Florence Hinkle, the popular soprano, and Reinald Werrenrath, the American baritone, are to be among the artists appearing in the concert course at the Peabody Conservatory of Music, Baltimore. They will be heard in a joint recital on October 25.

"Have you ever been married before?" asked the license clerk.

"Great heavens, young man!" exclaimed the experienced prima donna, "don't you read the papers?"

Whereupon she wired immediate instructions to discharge her press agent.—*Washington Star.*

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European Bureau of Musical America,  
Berlin W., Goltzstrasse 24,  
September 27, 1912.

**EXTRA!** Carl Flesch proclaimed the greatest living violinist of the present day by Dr. Otto Neitzel, the German critic of Cologne.

Now, remember! Dr. Neitzel of Cologne says this in the *Allgemeine Musik-Zeitung*, so, Ysaye, Fritz Kreisler, Thibaud, Serato, Marteau and all ye other masters of the violin, have the goodness not to take up your cudgels against me. For I am a peaceful, law-abiding citizen, unless irritated. I do not hesitate to say, though, that when Carl Flesch goes to America you will hear a violinist the like of whom has not been heard for some time.

However, the personality of Carl Flesch, who, as has been announced, will tour America for the first time in the season of 1913-14, is certainly of such interest to all who have heard the eminent artist, as well as to all who are unfortunate enough to know him only by reputation, that a few words relative to his work, his career and his individuality may be opportune. There cannot be (and to my knowledge there never has been) any question about Flesch's perfection as a violinist. Of course, there have ever been and always will be artists who interpret certain works contrary to pre-formed ideals of the critical hearer, and this applies as much to the general public as to the professional critic. But it is surely proof of the artistic value of a musician that his eminence must be admitted, even where opinions as to interpretation may differ. It is no great accomplishment for an artist to stir his well-meaning friends

to enthusiasm. This much many a talented young debutant frequently enough attains. But it is left to the chosen few to compel cynics and enemies to open admiration. It is for this reason that a real, a true artist may be expected to soar to



Carl Flesch, the Famous Hungarian Violinist, Who Will Make His First Tour of America in the Season of 1913-1914

Olympic heights whenever Carl Flesch is announced to appear on the concert platform.

I crave permission to be allowed to introduce here a remark or two by Goby Eberhardt, published in a back number of the *Leipziger Musikalisches Wochenblatt*. As Eberhardt's statements seem to be peculiarly appropriate in characterizing Carl Flesch, and as I herewith give him full credit for the following words of wisdom, I am sure he will pardon my infringement of his copyright. He says:

"Violin is trump! The heavens are full of violins—ye gods! The fiddling that is done in Berlin concert halls! Pale youths whose artistic mane is their most characteristic feature, anæmic girls with coiffures à la insanity, and then—the violin baby which cannot be born into publicity quickly enough! Come one, come all, and show what you have learned under the celebrated X Y Z, etc., etc."

"About thirty years ago jokes seemed to predominate as the highest manifestation in literature. To-day a somewhat similar phenomenon is witnessed in the sphere of music. A superficial virtuosity seems to be manifesting itself which threatens to infect all that is left of our good taste, to barbarize our artistic sentiment. In an epoch of such apparent decadence, among such unedifying symptoms, a complete and pronounced personality like that of Carl Flesch, striving only for the sublimest artistic goal, stands out in splendid relief. Indisputable are

Flesch's profound musical intelligence and his astonishing technique—a man of marked individuality, who has made the search for the beautiful his life's object. Esthetic to his finger-tips (figuratively speaking, of course, considering that I am writing about a violinist) we find in him a rare combination of brilliant virtuoso and great musician. To-day he stands at the zenith of his glory, although not, I am inclined to believe, of his art."

Born in Hungary in 1873, Carl Flesch began to play the violin in his sixth year, but did not begin to study his instrument seriously until he was nine. In 1883 his parents sent him to Vienna to attend the Gymnasium and to perfect himself musically. In 1886 he was accepted in Professor Gruen's violin class at the Vienna Conservatory, from which he was graduated at the early age of fifteen. In response to an almost unconquerable desire he then went to Paris, the home of the then greatest violin school, and in 1890 was admitted as pupil at the Conservatoire under Sauzay. At the same time he also studied privately with Marsick, to which Master Flesch most largely attributes his violinistic attainments. In 1892 Sauzay was replaced at the Conservatoire by Marsick, and Flesch, as his pupil, was unanimously accorded first prize in 1894.

Flesch's concert career began in 1895, when he made his debut in Vienna. In 1896 he made his appearance in Berlin and created a veritable sensation in his first three concerts. Moreover, he has been a successful and a very enthusiastic teacher, claiming that thoughtful, well-regulated pedagogical activity effectively counterbalances the more emotional life of a virtuoso. He has been appointed Roumanian chamber virtuoso, besides having a number of other similar honors conferred upon him.

Readers may gain an idea of Flesch's popularity in Europe from the following list of his engagements for this season. And let me tell you, when Flesch plays the hall is never "papered."

October 5, Breslau; 8, Berlin; 9, Leipzig; 10, Dresden; 11, Chemnitz; 17, Munich; 18, Nürnberg; 19, Berlin; 25, Crefeld; 26, Crefeld; 29, Berlin; 30, Freiburg.

November 2, Genf; 4, Heidelberg; 9, Berlin; 12, Frankfurt; 15, Bremen; 16, Bremen; 18, Dresden; 19, Berlin; 21, Vienna; 23, Pressburg; 24, Buda-Pesth; 30, Berlin.

December 2, Thorn; 3, Königsberg; 6, Munich; 7, Bamberg; 10, Berlin; 11, Berlin; 12, Berlin; 14, Basel; 15, Basel; 16, Zürich; 17, Zürich; 20, Mailand; 22, Mailand; 27, Frankfurt.

January 5 and 7, Hamburg; 11, Vienna; 13, Buda-Pesth; 21, Bukarest; 26, Bukarest.

February 1, London; 7, Gelle; 8, Leipzig; 10, Frankfurt; 11-12, Breslau; 15, Haag; 16, Amsterdam; 26, Stuttgart; 24, Vienna; 27, Berlin.

March 5, Goerlitz; 8, Coblenz; 10, Elberfeld; 11, Essen; 12-14, Düsseldorf; 16-17, Antwerp; 31, Berlin.

April 3, Meiningen; 8, Stettin; 22-24, Görlitz.

O. P. JACOB.

### Chicago Mendelssohn Club Engages Bispham and Christine Miller

CHICAGO, Oct. 12.—The Mendelssohn Club is to give three subscription concerts in Orchestra Hall on Thursday evenings December 12, February 20 and April 24. The top gallery prices have been reduced to one dollar for the series, by subscription only. The first program, according to custom, will be given entirely by the club, without the aid of any assisting soloists. The program of the second concert will include Félicien David's "The Desert," in which the chorus will be assisted by David Bispham, with orchestra. There will also be the Brahms Rhapsody "Nänie," with Christine Miller in the solo parts for contralto. Mr. Bispham will also give one of his characteristic readings. The April program will be less serious in make-up than the program of the second concert. The secretary of the club is H. F. Grabo, and Harrison M. Wild is engaged as conductor.

## ANOTHER AMERICAN SOPRANO ENGAGED FOR CHICAGO OPERA



Agnes Berry, Soprano, Who Received Her Musical Education in America

CHICAGO, Oct. 14.—Agnes Berry, soprano, has recently been engaged by the Chicago Opera Company and will alternate with Alice Zepilli in the touring concert company presenting "The Secret of Suzanne." Miss Berry is an American girl and received her education entirely in this country, studying under Herman Devries, of Chicago.

N. DE V.



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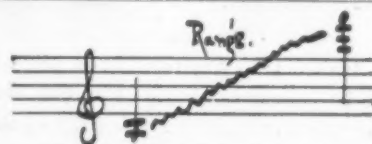
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New York, October 19, 1912

### OUR NEW PHILADELPHIA BUREAU.

Musical America has established a bureau in Philadelphia, with Arthur L. Tubbs, for many years one of the best known music critics in that city, in charge. The new bureau is located in the Fuller Building at No. 10 South Eighteenth Street. Telephone number, Locust 358.

### UNCLE SAM AS MUSIC TEACHER

Now that the idea of a National Conservatory of Music for America has once more made its periodical appearance, it may be suggested that there are two reasons why it has not come further forward toward realization in the past—first, because the term "National" has not been given the right interpretation, and second, because the term "conservatory" has shared the same fate.

"National" is commonly supposed to mean nothing more than that such an institution is supported, at least in part, by the Government. And "conservatory" suggests to everyone European Conservatory—the conservatory as it has been known in the Old World in the past.

There is nothing particularly vital or engaging in the mere thought of establishing a European conservatory on American soil and getting the Government to help support it. The idea smacks of staleness.

The appeal of such an idea is for the sake of musical art, and musical art viewed from the standpoint from which Europe has viewed it for a hundred years and more. Humanity, as possibly standing in a new relation to music in this land of new ideals, is given no consideration.

Such an old-fashioned idea has the least possible likelihood of appealing to those officials of our Government who would have jurisdiction in the matter. The abstract idea of musical art will scarcely interest them. America has never been fond of abstract idealistic ideas. It is the people with whom we are concerned in America, and the progress and welfare of the greatest number.

The European conservatory transplanted to America would serve only to perpetuate the Old World scheme of musical art and life, with its system of highly refined concerts for the cultivated few, and its profitable commercial enterprise based thereon. The people would have little part in its activities or its products. The three to five per cent of the people who attend concerts might finally become aware of its influence, but not much more than that could be hoped for.

America is a land of new ideals, and not the least of

these is the ideal of a humanity more widely and greatly served by music than any before. If Uncle Sam is to keep music-school, he must not forget that he is keeping it in a democracy. If the Government is to teach music, it must do more than supply virtuosos for the concert world—it must teach American cities how to bring music to the masses of their people. It must promote music as a public institution.

If America cannot transcend the musical conservatory of Europe, in aim and scope, why should it build one?

### REGENERATION THROUGH MUSIC

Francis Grierson, seer, author, and musician, has lately proclaimed the redemption of human society from the ravages of materialism through the "significant and world-wide revival of the musical art." His theory has been publicly upheld by Professor Samuel P. Orth, lawyer, professor of political science, and Arctic explorer.

Professor Orth says that "where industrialism is growing, art, religion, and poetry, the natural channels for the expression of that gentler emotionalism which is the solvent of the grosser evils of life, have become stale and formal," and he suggests that the "intense ferment of unrest" of the present day may be "a reaction against the unnatural suppression of the emotional and the æsthetic."

Leaving aside for the moment the belief of Mr. Grierson, the words of Professor Orth touch upon a matter of deep meaning and importance, especially for the Anglo-Saxon world, and most especially for America. The lack of frankness and honesty on the part of Americans concerning the emotional life has recently been made the theme of some remarks by a noted Swiss psychiatrist, who has spoken, after much study and experience, from a true vision of the effects of early puritanical influence upon American civilization. This student calls America the most tragic country in the world, and maintains that it faces a profound crisis with respect to its emotional life. In this connection it is to be remembered that nervous prostration has earned for itself in this country the name of the "national disease."

The distorted sense of good and evil which led our Puritan ancestors to feel that to be happy was to incur divine wrath, is not to be disposed of by the humorists. It is a legacy to be reckoned with in the unfoldment of individual character as well as in the growth of American cities gripped in the throes of their Becker cases. A healthy and normal art life cannot grow in the atmosphere of prudery and a false sense of purity.

Emotion, according to circumstance, can lead a man to commit murder or to compose a symphony. The number of voices and the vigor of Bach's fugues is said to have depended upon the degree of anger which led him to seek an outlet in musical emotion. America, a land of intense and too greatly suppressed nervous energy, would undoubtedly find relief and normalization, not to speak of happiness and upliftment, through a broader and more vigorous devotion to musical art. Music is, among other things, the transmutation of individual passion into forms of universal beauty.

Francis Grierson's belief is not visionary, but vision-ful, and he would be rash who would say that a "significant and world-wide revival of the musical art" would not be wholly fortunate in its effect upon the happiness of man.

### THE FATE OF THE PIANO

There is something disconcerting in the attitude of the average contemporary composer toward the piano. He is neglecting it as his medium of expression. Liszt and Chopin exalted the piano to a level analogous to that to which Wagner raised the orchestra. The modern composer has taken the orchestra from Wagner's hands and has sought to expand further its possibilities for luscious color and expressive effects. In some respects he has succeeded. But he has left the potentialities of the piano where they were left by Chopin and Liszt and has not endeavored further to heighten them.

Present-day composers of piano music of the very highest rank are few. Indeed it may almost be said that they are non-existent. Much inferior stuff, of course, is turned out annually. But the leading figures of the creative musical world have done little. Strauss and the piano are not of the same world. Debussy has written not a little, but whatever novel effects he has created have been through ingenious harmonic devisings rather than any discovery and revelation of new possibilities latent in the instrument.

It is generally believed that the multi-voiced orchestra is more grateful to write for than the piano. In one respect it is, for it is easier to cover up lack of ideas with a bewildering conglomeration of instrumental pigments than with a lone piano. Yet it is idle to pretend that great musical thoughts cannot still be transmitted through this unpretentious medium. The ideas of Chopin are of infinitely greater significance than the sayings

of the vast majority of present day composers. And the reason that the ultra-modern writer steers clear of the piano is not that its possibilities have all been exploited, but that he has nothing of account to say through it. The present period is merely an interregnum. The piano has its own individuality and it will not soon be allowed to fall into a menial position whereby its utility will be confined to the mere reduction of orchestral effects. It is the most popular of all musical instruments and only a new genius is needed to give an impetus to its further progress.

### ENGLISH THE LANGUAGE OF ANGELS

Advocates of opera in English will find but a doubtful champion for their cause in the Countess Elise Josty, widow of the late American Consul General Hammond of Naples, despite the fact that she called English the "language of angels," in an article in the Milan *Era di Scienza*.

The Countess Josty pictures the effect of a well-trained choir in a cathedral or church, singing "Nearer, My God, to Thee," and compares the resonant head tones to which English singers are inclined with the effect which would be produced by a choir of Italian singers singing the same hymn in their own language. The latter, says the Countess, might startle by magnificence of execution and beauty of the voices, but it would hold us much closer to the singers than to God.

Thus the Countess deduces the fact that English is *par excellence* the language of religious music, the oratorio, the mass, and the hymn—that it is not the "language of geese," but of "angels."

The qualities which make the English language and English singers great in these respects are not the qualities demanded by opera, a fact which the Countess points out.

Nevertheless, nothing could be fitter to the comic opera of Gilbert and Sullivan than the Gilbertian English of its text, and it is not inconceivable that those makers of grand opera will appear who will convince us equally of the desirability of English as an operatic language. It may be that the "genius" of the English language will compel the invention of a different sort of grand opera from any now in existence, either in English or in any other tongue, before it can reveal its true powers in this capacity.

### PERSONALITIES



Katharine Goodson in the Alps

Katharine Goodson wrote to a friend of her Swiss vacation: "I am having a real holiday this Summer. For the last five years I have always had to work during September owing to my concerts beginning early in October; but this year I have decided not to begin my concert work till November, so that I can be quite free while here in Switzerland. Of course, I have my piano; but I am looking at my concerts, as at the mountains, through the telescope. In January I play in London and the English provinces, and during the whole of February I shall be touring in Germany. On March 3 I open my first Scandinavian tour in Stockholm."

**Stokowski**—Leopold Stokowski, the new conductor of the Philadelphia Orchestra, is now making his first real visit to the Pennsylvania city, and, as he is fond of history, Mr. Stokowski is spending much of his time in viewing the interesting landmarks of this country's birthplace.

**Werrenrath**—Reinald Werrenrath, who was one of the soloists at the Worcester Festival, contributed several diverting paragraphs, entitled "Worcester Warblings," to the October 5 issue of the *Gotham Weekly Gazette*, a miniature travesty on a rustic newspaper, appearing on Saturdays as a part of the New York *Evening Mail*, and edited by the *Mail's* clever "paragrapher," Franklin P. Adams.



## LILLIA SNELLING, FORMER CONTRALTO, NOW SOPRANO



Lillia Snelling, the American Soprano, Photographed Beside the Picturesque Well at Her Country Home

LILLIA SNELLING, who has for a number of years been a member of the Metropolitan Opera Company, is the most recent of American singers to change from a contralto to a soprano. Like many of her predecessors, among whom Olive Fremstad and Edyth Walker figure prominently, Miss Snelling felt that her voice was of a nature to warrant the development of its upper range and with work and application she has accomplished her purpose. She has recently

removed her residence from the Hotel Chelsea to West Eighty-third street, where she is actively preparing for her coming season. It is probable that Miss Snelling will be heard in light opera, though there is a possibility that she may return to the concert field where she has won a number of successes as soloist on the Victor Herbert tours.

The snapshot reproduced herewith shows the singer at her Summer home in Connecticut, where an old well has supplied a picturesque background.

## FIRST OF BERLIN SYMPHONY CONCERTS

Mengelberg Opens Season with Philharmonic — Slezak a Popular Soloist  
—German Papers Still Worrying Over Muck's Departure

European Bureau of Musical America,  
Berlin, Goltzstrasse 24,  
September 27, 1912.

For all personal and general professional information, introductions to managers, teachers, etc., apply to the above address of Musical America's European Bureau (Dr. O. P. Jacob, Manager), to which personal mail may also be addressed. All such services rendered free of charge.

THE season is in "full blast." The first of a series of symphony concerts arranged by the Concert Direction Emil Gutmann, of Berlin, was given in the Philharmonie on Monday evening. To Willem Mengelberg, the celebrated Dutch conductor, was entrusted the musical leadership. The soloist was the tenor, Leo Slezak, large in voice and stature. The program was opened with Beethoven's Eighth Symphony instead of the First as announced on the program. Why?

Mengelberg has a considerable reputation as a conductor, and that deservedly. He is a virtuoso conductor of the first order. Few have mastered the technic of conducting as he has although from this it does not of necessity follow that he does full justice to each and every work. He conducts from memory and is otherwise not entirely free from pose. The Beethoven Symphony was brought out as it is written, but minus the artistic spirit of the composition. Effect, all effect, seemed the aim, and there was little soul or atmosphere. Moreover, an inclination on the part of the conductor to indulge in a display of excessive energy or temperament did not exactly tend to enhance the artistic impression.

A great deal better was Mengelberg's rendition of Weber's "Euryanthe" Overture. Here he proved that his reputation is well founded. In the performance of this splendid composition, the tonal shading was exquisite and the climaxes were produced with compelling effect. For the concluding number Strauss's "Ein Heldenleben," I, personally, bear little love, al-

though greatly admiring Strauss in many of his other works. Nor do I seem to stand alone in this objection. The work has been dedicated to Mengelberg, so its appearance on the program conducted by the latter is readily accounted for. It must be said, also, that Mengelberg did more justice to this work than to any of the other numbers on the program, which in itself is a compliment not to be taken lightly. A conductor able to attack this apparently confused tonal mass with such clear-cut analysis certainly stands far above the majority of his colleagues.

I was not quite so much satisfied with the orchestral accompaniment of the operatic selections sung by Slezak. And Slezak made the "hit" of the evening, in spite of a program by no means to be called "distinguished." Neither the aria of *Vasco da Gama* from "L'Africaine" nor the *Raoul* aria from "Les Huguenots" can be considered a worthy companion piece to Beethoven's Eighth Symphony.

## Slezak's Ability as Concert Artist

I cannot agree with some of my *confrères* in America, who claim that Slezak is not at his best as a concert singer. On the contrary, I am of the opinion that herein, if he could but be induced to be somewhat more elect in his choice of compositions, lies his real strength. He sang several ditties, as encores, that might have been omitted without endangering his reputation. Still, his rendition of Loewe's "Tom the Rhymer" proved conclusively that he is fitted for the concert hall as but few operatic tenors are. His success with the aria from Ponchielli's "La Gioconda" was also beyond all question. The applause might have been likened to the thunder of an earthquake.

Another artist of extraordinary merit must be mentioned—Erich Wolff, who sat at the piano and whose accompaniment of the group of songs by Schubert, Loewe and Strauss was an unalloyed artistic treat.

Several German papers have taken up the cudgels in behalf of Dr. Muck, who left Berlin without receiving an official word of farewell. As it has become customary in Germany to bestow orders of all descriptions upon departing personages of far less significance than Dr. Muck, the prevailing suspicion seems to be verified

that in Dr. Muck's case it has not been a question of not appreciating the worth of the man, but, rather, of carrying through a vindictive intrigue. Now that Dr. Muck has left he may be induced to give us some enlightenment on a question of the greatest interest in Europe.

## Success of Proschowsky Pupils

The success of a singing teacher being estimated by the practical results he is able to record, Franz Proschowsky, the vocal pedagog of Berlin, must be highly gratified, for he is again in a position to announce the success of many of his pupils. As stated in a previous issue George Holton Herr, who studied with Mr. Proschowsky for two years, has been engaged by Mr. Savage in America for the part of the *Prince* in the "Merry Widow." Mrs. Byrd Trawick has just signed a contract with the new Charlottenburg Opera, with the stipulation that she be allowed to make ten guest appearances in other theaters throughout Germany. Mrs. Maria Korff, another Proschowsky pupil, has been engaged for two years at the Nollendorf Theater in Berlin, where she will make her first appearance as *Diana* in "Orpheus in der Unterwelt." Moreover, the tenor, Maxim Rossi, has been engaged for the Kurfürsten Oper, especially for the part of *Cavaradossi* in "Tosca." And finally Phadrig Ago'n, the Irish prima donna, has just signed for her fiftieth guest performance for this season. She will begin her tournee as *Carmen*, sung in French.

Edith de Lys, the American prima donna, who is attracting widespread attention, has met with such extraordinary success in Scandinavia that she has booked all her time for May and June in Sweden, Norway and Denmark. She has also been engaged for two performances at Leipsic (*Aida* and *Butterfly*) under Conductor Otto Lohse.

O. P. JACOB.

## Season of Women's Philharmonic Society

At the opening meeting of the Women's Philharmonic Society of New York, Amy Fay, president, it was announced that Mrs. Sherwood, widow of the noted pianist and teacher, and her daughter would give the first recital of the season

on the third Saturday of the month at the Granberry Studios, Carnegie Hall, Mrs. Elma R. Wood, conductor of the chorus, is reorganizing her forces and receiving applicants at her residence, No. 446 Manhattan avenue. She will also receive candidates for vocal scholarships in the society. Applicants for piano scholarships are received by Miss Fay, No. 68 West 91st street.

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**PUCCINI'S DAY IN  
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where—Martinelli in  
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8 Via St. Maria, Fulcorina,  
Milan, Sept. 26, 1912.THIS is a day of Puccini in opera in  
Italy. His works are being presented  
everywhere this Fall.The Dal Verme in Milan began its sea-  
son with a performance of "Manon Les-  
caut," with the composer himself in at-  
tendance. When the composer's presence  
became known he was called to the foot-  
lights and recalled many times.The performance was worthy, both  
scenically and in the work of most of the  
singers. The orchestra exhibited ad-  
mirable decision and vigor, as directed by  
Panizza. The principal artists were Mme.  
Muzio, the *Manon*, and Giovanni Mar-  
tinelli, the *Des Grieux*. The former,  
though she has a pleasing voice, fell short  
of the vocal requirements and did not sing  
with warmth or spontaneity. However,  
she is a beautiful woman and fairly good  
actress.There was rather keen disappointment in  
Martinelli, although, probably, we ex-  
pected too much after his recent sensa-  
tional success at Covent Garden. Without  
doubt he is a promising tenor; his middle  
register is magnificent, but a defect in  
emission causes his upper notes to lack  
resonance and limpidity. If he can correct  
this grave fault he will become a desirable  
addition to any opera company. The sec-  
ondary parts were ably sung by Stabile  
and Becucci, and the chorus sang well.At the Comunale Theater at Lucca  
"Tosca" and "The Girl of the Golden  
West" have had great success. The com-  
poser has promised to attend one of the  
performances.The performance of Leoncavallo's "I  
Zingari" at the Lirico is now definitely as-  
sured for the evening of November 15,  
Armani directing the orchestra. Mas-  
cagni's "Zanetto" will be given at the same  
time. Later "I Zingari" will be produced  
at Naples, Turin, Florence, Vienna and  
Berlin, as well as in the United States.The composer, Giordano, has been de-  
corated with the ribbon of the French Le-  
gion of Honor.A committee has been formed to arrange  
for a commemoration of the centennial of  
the birth of Enrico Petrella, and many of  
the foremost musicians of Italy have sig-  
nified their wish to aid in making better  
known the works of this master, who has  
been so unjustly neglected. In connection  
with this centennial a national contest will  
be held among composers, and the two  
best cantatas submitted on verses by Fon-  
tana will be performed in Genoa, the final  
decision between the two to be made by  
the public. A. PONCHIELLI.**FIRST ST. LOUIS CONCERT**Joint Recital by Singers—Teachers Re-  
turn to Their PupilsSt. Louis, Oct. 12.—Last week started  
the musical activities of the city. The  
Musical Art Building is full again this  
season. E. R. Kroeger has returned to  
work; Clinton Elder and his sister re-  
turned about a week ago after a Summer  
on the Maine coast; George Sheffield has  
again opened his studio, and Alice Pettin-  
gill, teacher of pianoforte, has returned  
from Paris, where she was engaged in  
special study with M. Schwarz, of the  
Paris Conservatoire.The Aeolian Concerts were inaugurated  
last week by a charming concert on Fri-  
day night by Mrs. Franklin Knight, con-  
tralto, and George Sheffield, accompanied  
by Serge L. Halman. The hall was packed  
and the audience showed constant ap-  
proval. Mrs. Knight has just returned  
from a Summer of study with Maestro  
Braggotti of Florence. Her voice seems  
better than ever. Mr. Sheffield spent about  
six weeks studying with Conrad V. Bos  
in Germany. Both sang with exquisite  
taste and intelligence.It can safely be said that music lovers  
have never before had such an opportunity  
of hearing so many fine soloists with the  
Symphony as are offered for this coming  
season. Rhetia Hesselberg, the accom-  
plished violinist, has been engaged for the  
first Sunday "Pop."Mrs. Jessie L. Gaynor, the composer  
and pianist, gave a recital at the Central  
High School Auditorium last Tuesday af-  
ternoon under the auspices of the Society  
of Pedagogy. H. W. C.

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Cant, Inez Barbour, Caroline Hudson, Genevieve Wheat,  
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Florence Fiske, and many others prominent in concert and  
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## POOR AMERICAN ENUNCIATION HAS ARDENT FOE IN BOSTON WOMAN

Mrs. Clara Kathleen Rogers Campaigning Against Slipshod Methods of Using the Voice in Speech and Song—"Typical" American Voice in Reality Misrepresentative

By LOUISE LLEWELLYN

At last we are to have something organized and systematized in the way of a raid upon the American voice and American English, as it is sung and spoken. The chiefs of this long needed police force are Mrs. Clara Kathleen Rogers (Clara Doria) of Boston and George Chadwick, director of the New England Conservatory of Music. As the result of long suffering from the unmusical sounds perpetrated in song and speech by singers and students, and years of speculation and experiment in the fostering, among her pupils, of a subtler musical perception, Mrs. Rogers has this year prepared a text-book on "English Diction for Singer and Speakers," which is being adopted by a number of the first schools and conservatories of America.

Mrs. Rogers says that it is not her object to create a Society for the Prevention of Cruelty to English, but that she is advocating a militant reform of the faulty enunciation which so misrepresents the American people, realizing that the first step must be to eradicate that false tone which has been so universally accepted as the "typical American voice."

To the question, "How would you define the typical American voice?" Mrs. Rogers explained:

"It is the false voice—the tone that vibrates only in the head—that is not initiated, as all correct, radical tone should be, in the vocal cords or glottis. This false voice is of several varieties. Sometimes it is weak and flat, sometimes aggressive and high pitched, sometimes nasal.

"I have never believed that this spurious tone of voice was inherent or incurable," she continued, "and after a long and careful study of the subject I became convinced that I was right; for on applying certain laws set forth by eminent scientific investigators, which had, apparently, never been put into practice, I found that even some of the weakest and most unpromising voices could be reformed. After making certain tests with students in our conservatory it was unanimously agreed by the faculty that a specific training, striking at the root of defective notes and enunciation should at once be inaugurated, as neither in the singing, elocution or dramatic classes can sufficient time or attention be given to it. Our director, Mr. Chadwick, has in consequence added to our regular curriculum a special course in English diction for singers and speakers, to be conducted according to the system formulated in my text-book."

Discussing the general indifference to correct speech which unfortunately prevails in our country, Mrs. Rogers said:



Mrs. Clara Kathleen Rogers, Authority on Enunciation for Singers

"In America, even among the educated classes, more than two-thirds of the people are temporarily incapacitated from enunciating distinctly. This is the outcome of generations of careless and perverted speech; for the speech organs, if not put to their proper use, must in time weaken and deteriorate as would any other parts of our bodies made up of membrane and muscle.

"It would be difficult to determine why it should happen that in a country teeming with high aspirations toward progress and perfection, rich in intelligence, in resource and in reformatory activities of every description, such an utter neglect should have been shown to so important, so significant a thing as the manner of speech! Is it not true that our impression of an individual is determined more directly from the tone of voice, the accent, the choice of language, than from any other characteristic? Do we ever associate gentle breeding, culture

or refinement with a coarse and aggressive tone of voice, or with a thin, high-pitched or a nasal quality? Is not a well-dressed person whose general appearance has attracted us discounted at once in our estimation when we hear him speak in such a tone, with a slovenly enunciation, swallowing consonants and garbling vowels? Does not such crudeness of speech always suggest an illiterate, uneducated parentage and vulgar surroundings, besides denoting a total absence of good taste or gentle instincts in the individual? It is therefore a lamentable fact that at least two-thirds of the American people are actually misrepresenting themselves, cheapening themselves, and all because it has not been considered worth while to make this most essential hall mark of culture a serious and an obligatory study in our educational institutions.

"People who would be shocked at the bare notion of disporting themselves in a soiled collar, or with grimy finger nails, talk complacently of 'comin' and 'goin' and with countless other forms of soiled English, without considering that their speech should be as immaculate as their linen if they wish to be accepted as people of good breeding.

### A Work for the Schools

"I hope that in the near future every school will make a specialty of the study of voice in its relation to speech, under teachers properly equipped for the purpose, and that they will make the study obligatory for every one, regarding it as a basic element in education. A special training will be necessary to counteract the existing bad tendencies in tone production. In other words the voices themselves must be rendered fit to accomplish what is demanded of them. A regular system of practice is indispensable for this.

"No new opera written to an English text can be a real success while our language is so garbled and so atrociously maltreated as it is by the singer of the day. The public listens with resignation to an opera in a foreign tongue, the text of which throws no light to them upon the play, without continual reference to the libretto; but when an opera is sung in English and the text is equally obscure they feel justly outraged and refuse to accept it. Modern English opera might aspire to take its place and hold its own in our opera houses, side by side with modern French, Italian and German operas. When our singers, having come to a realization that English can be sung as effectively as any other language, will consent to give to English enunciation the time and attention necessary to a fundamental study as they do to German in Germany and French in France, success will attend English opera in America and a new door will be thrown open not only to composers and managers but to the singers themselves.

### Time Well Spent

"Singers should not begrudge the time spent in the special study of English enunciation, for in following the perfected system they will be at the same time master-

ing the essentials of good enunciation, the fundamental laws being precisely the same in all tongues and the differences in accent and pronunciation, superficial matters easily acquired by those endowed with a quick ear.

"Don't write about me," protested Mrs. Rogers, "write about the work. You can't say too much about that. For myself I take no credit except for having recognized the vital significance of certain facts demonstrated by men of science and for taking the trouble to formulate from these a practical method which can accomplish its purpose; and I am only deeply in earnest in my desire to awaken a general interest in this most important movement."

Mrs. Rogers has incorporated in her highly interesting book chapters on Breathing, Vowels, The Particular Treatment of Diphthongs and Compound Vowels, Consonants, Their Relation to Vocal Tone, The Letter H, The Letters Y and W, The American R, Flexibility in Articulating and How to Attain It, The Proper Division and Distribution of Consonants in Singing, and How to Pronounce on High Notes. In her conclusion she says:

"You may feel the intoxicating pleasure of hearing in your own voice the results of these experiments—a feeling which may be likened to that of one who has suddenly and unexpectedly discovered a gold mine. And that is just what you will have done. But, remember that a gold mine yields its treasure only to those who dig for it. There are rocks to be blasted, holes to be bored and piles of debris to be removed before the vein can be struck—often years of patient labor and groping in the dark before the miner reaps the golden ore. You, like the miner, must dig—and dig every day, though not with shovel and pick."

It is for the sake, not indeed of Mrs. Rogers, but of the reader who must welcome the inspiration that radiates from so splendid a personality, so noble a spirit, that her admonition not to write of her should be disregarded for at least a paragraph. Through her writing and teaching this remarkable woman is prolonging the artistic career which she so legitimately won as Clara Doria, the singer, many years ago. After a close association with many masters in Europe and America it is not an exaggeration to rank her as one of the most distinguished musicians of her time and, what is more rare, an individual in whom is combined the technical and intuitive musician, the artist, the thinker, the woman of broad and general culture, of kindling energy, of unquenchable enthusiasm.

### Beatrice Fine's California Engagements

Beatrice Fine has been engaged by the University of California Oratorio Society for the soprano rôle in the "Seasons" (Haydn), on October 26, in the Greek Theater, under Paul Steindorf. The following day she will be the first soloist of the season with the San Francisco Symphony Orchestra.

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### VALUE OF A GENERAL EDUCATION TO THE MUSICIAN

By GEORGE SHORTLAND KEMPTON

THE question often arises as to the practical value of a general and liberal education, either preceding or concomitant with the study of the piano or any form of music. Should the young talent be taken at an age scarcely past childhood and placed in an atmosphere of musical study, where practically every other adjunct of education is neglected? Or should he be fortified, before taking up his life work, with a well-grounded general education, in which his musical side is by no means neglected or allowed to be dormant, but is developed on a par with his other studies? The demand made on the present-day musician is so great and exacting as to force him to have at his command the highest development of his mental faculties. Only the mental status resulting from a broadening of the expansive and concentrative result of a carefully liberal education will lift him out of the plane of the mediocre.

Exit the Ignoramus

The day of the musical ignoramus is passed and the standard musician of today is "educated" in the fullest sense of the word. There may be a few of the prodigy class who, on account of youth and the allowances made for it, have achieved a certain amount of success. In most cases, however, this success is of the most specious and fleeting kind, and when the prime of life arrives the precocious youngster has little or nothing more to say in the musical world. His receptive faculty is too narrow and undeveloped to increase his capacity for coping mentally with greater musical problems, and he has as his mainstay only his native talent, unsupported by a general and many-sided education.

One of the causes for the neglect of such useful education is the fatal error of the child's guardian in placing his talents on the market because, perchance, the guardian may profit commercially from the ill-timed and premature efforts of the youthful prodigy. The effect of the plaudits of a lenient public on the youthful one is to inoculate him all too soon with an exaggerated "ego," whereby he becomes self-satisfied, believing that he has already reached the goal of artistic maturity. This self-satisfaction naturally means the stag-

nation of his art and the ruination of his future.

The great artists of to-day, with but few isolated exceptions, were child prodigies who were kept from continued and one-sided musical training and withdrawn from public appearance, for at least a reasonable number of years, wherein their faculties were intensified with a generous education along many lines, together with their musical training. Their reappearance before the public has generally been signalized by a full-grown artistic maturity and a broader mentality—a result to be directly attributed to the acquired general education.

Some may object that this is a day of specialists and that one must concentrate upon a given specific thing in order to achieve marked success in it. This argument does not hold, however, for the more potent the causes which form the backbone of any achievement the greater the result achieved. Where the result is a cumulative one, produced by a variety of antecedent and contributing elements, the more all these latter are accentuated and absorbed, the more intense and far-reaching will be the result. Music, when rightly understood, stands as the object of our highest intellectual and emotional efforts.

Unspoiled by Applause

Many of the unfortunate peculiarities and idiosyncrasies of some musicians, the so-called mannerisms are to be laid at the door of paucity of education along liberal lines. The well-rounded mind, which is the fruit of a careful educational pruning process, serves with common-sense judgment to withstand the effects of the applause of the gallery and the patronizing of the gushing dilettante. There is a wide gulf between applause and approval, and the discriminating, educated musician will not fail to see it. Happily the number of the musicians of the "peculiar" kind is nowadays very small, mainly for these very reasons of intellectual development.

The day is not far distant when freak mannerisms will no longer be deemed a concomitant of talent or genius, but will be totally disclaimed by the public at large as having no place in art. When the study of the musical profession reaches the same level plane of sanity at its inception, as that of other arts and sciences, then the musician will cease to be considered as he is by certain classes, as a sort of impracticable dreamer or an eccentric individuality obsessed with but one idea.

### AWAKENED ACTIVITY IN VARIOUS BOSTON STUDIOS

BOSTON, Oct. 14.—Louis Schalk, bari-tone, has reopened his studio after a Summer spent in Maine. Mr. Schalk will also do considerable concert work.

Mabel Adams Bennett is planning to give a series of "opera talks," including several new operas. Miss Bennett has been successful in this line of work, besides making a feature of coaching and accompanying.

George J. Parker, tenor, has resumed charge of the choir of the Second Unitarian Church, Brookline. Mr. Parker has reopened his studio with a large class of pupils.

Ivan Morawski has removed his studio to Huntington Chambers, where he has started teaching with an active class. Pavel L. Bytovetzski has resumed teaching in Boston. Mr. Bytovetzski also had a large class in Providence.

Charlotte Berry, a pupil of Harriet Whittier, has been appointed to take charge of all of the public school work in Exeter. Miss Berry is soloist in the Congregational Church, Somersworth, N. H.

Ralph B. Ellen, director of the choir of St. James' Episcopal Church, Arlington, of which Mrs. Ellen is organist, has reopened his studio.

Harriet Whittier gave an interesting recital at Danville, Vt., prior to her departure for her Boston studio. The recital consisted of old songs of the different nations, including Scotch, Irish, English and German. She has also opened her studios at Portsmouth and Manchester, N. H.

Alice Foster Peirce has removed her studio to Massachusetts Chambers, and is opening the season with a full class of pupils.

Alexander Shedlovsky, the Russian violinist and theorist, has opened a studio at Huntington Chambers. Mr. Shedlovsky is a pupil of Leopold von Auer and of Rimsky-Korsakoff.

Mr. and Mrs. Lister have removed their studio to Trinity Court. Mrs. Lister has also taken up her studio work in Concord and Providence, while Mr. Lister, in addition to a class in Providence, also spends a day in Fall River.

Mrs. Cunningham, a pupil of Harriet Whittier, has been engaged as soloist in the Congregational Church, Concord, N. H.

Gertrude Holt, the soprano, who was in a serious automobile accident in July, is now convalescing. Aside from the quartet work at the Temple Israel, where Mrs. Holt is a soloist, she will do very little singing during the coming season.

Charles W. Moulton, director of the Needham Conservatory of Music, has opened his school and will teach his special method of active hand culture. Mrs. Hawkins, a pupil of Helen Allen Hunt, has been engaged to take charge of the vocal department. The new conservatory building will be completed in time for next year's work. A. E.

### Hammerstein Withdraws Support of Daughters

It was made public last week that Oscar Hammerstein had notified the Equitable Trust Company, which is trustee under an agreement by which Mr. Hammerstein has been paying \$200 a week to his daughters Stella and Rose since the death of their mother, Mrs. Malvina Hammerstein, who divorced him, that he would not continue the payments.

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## LAFARGE AND PUPILS HEARD IN CONCERTS AMONG MAINE PINES



Maurice Lafarge, the New York Vocal Coach, and Group of Pupils at His Camp, Near Bridgeton, Me.

Maurice Lafarge, the specialist in French enunciation, has returned to New York from Bridgeton, Me., where he spent the greater part of the Summer with a class consisting of a number of his New York pupils and two former students, who came especially from Paris to work in French repertoire.

Mr. Lafarge's studio was a camp situated among the pines just over the ridge from Harrison, where Frederick Bristol, the New York voice teacher, and Mme. Fremstad were preparing for a concert, which proved to be a notable event in that section of the country. Mr. Lafarge, Miss Fenner, the New York vocal instructor, and a number of Mr. Lafarge's pupils assisted in the concert. Mr. Lafarge and his pupils were heard in another Bridgeton concert, in which several encores were given. He has opened his second American season with a large class of pupils.

### Compositions by Father and Son on Same Program

Father and son figured on the same program in the rôle of composer on October 6 in Cleveland, when compositions by two Nevins were placed on the program at Trinity Cathedral by Edwin Arthur Kraft, the prominent organist. The numbers were George B. Nevins' communion anthem, "Jesus, Word of God Incarnate," which has been sung frequently at the Cathedral, and Gordon B. Nevins' organ composition, "Song of Sorrow," this occasion being its third presentation within one month.

### Novelties in Chicago School Recital

CHICAGO, Oct. 5.—The opening recital of the Columbia School of Music presented a program by Louise St. John Westervelt, soprano; George Nelson Holt, basso; Winifred Lamb and Helen B. Lawrence, pianists, ending with two movements of the Strauss violin and piano sonata splen-

didly played by Ludwig Becker and Arthur N. Granquist. Mr. Holt introduced three excellent novelties in "O Come to Me," by Balakirew; "Morning," by Rachmaninoff, and the "Song of the Blackbird," by Roger Quilter, with the assistance of Mrs. Holt at the piano. Miss Westervelt was accompanied by Miss Clarke and she gave a French group of almost equal novelty, consisting of "Soir," by Fauré; "Extase," by Duparc, and "Du Soir," by Debussy. Miss Lamb's performance of Godowsky's transcription of the Rameau "Tambourin" was specially praiseworthy, as was the Rachmaninoff "Clown," which closed the first group on the program played by Miss Lawrence.

## LOS ANGELES CLUBS IN ATTRACTIVE PROGRAMS

Dominant Teachers' Association and Gamut Concerts Introduce Artists of Varied Talents

LOS ANGELES, Oct. 7.—This city has a penchant for doing things a little differently, whether it is a question of a water supply or a music supply. The unique Gamut Club has a fame that extends to Europe, carried thither by artists who have been the guests of the club. The Music Teachers' Association is making a reputation for fathering and mothering propositions for the betterment of its members' financial condition and the improvement of the musical ideals of the public. And the Dominant Club has established a reputation for being a club of women musicians that pursues its even course without discord. This club has a large membership and draws the lines closely in restricting its privileges to professional women musicians. It is only a Hoffman or a Kubelik or an Edson that may bask occasionally in the atmosphere of harmony that envelops the Dominant meetings.

And still the doings of the Dominant Club will leak out. For instance, at its meeting last Saturday afternoon it entertained that brilliant young soprano, Kathleen Lockhart, who recently has returned from several years abroad, studying with de Reszke in Paris and other teachers. And Miss Lockhart is alleged to have entertained the club still more, by singing arias from Leoncavallo and Puccini operas, with Miss O'Donoghue at the piano. And there were others. Claire MacGregor played a Handel piano sonata and a Bach Air; Mrs. Minnie Hance sang an aria from the "Huguenots" with Mrs. Ross at the piano, and also a song by the latter. Altogether the program was of unusual attractiveness and well repaid the 135 attendants for their coming. Some day this club will arise to the sense of its unappreciated opportunities and adopt the plan of having occasional "Gentlemen's Nights," as the Gamut Club has of "Ladies' Nights."

Another affair was the meeting of the Music Teachers' Association at the Gamut Club Friday night. Besides attending to the business of the association the members present heard Mrs. F. S. Gutterson play a group of piano numbers, the Beethoven sonata, Op. 2 four Chopin études and a composition of her own. Also, Virginia Goodsell sang Haydn's "With Verdure

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Clad" from the "Creation" and two German songs. Miss Goodsell is a recent arrival from San Francisco. She has a clear firm voice, well suited to oratorio.

At the Gamut dinner of last week the program was furnished by its members. Edwin House sang Bemberg's "Hindoo Song" and Gounod's "Vulcan's Song"; Peschecke Koedt played Wieniawski's "Legend"; Dufferin Rutherford sang arias from "Manon" (Massenet) and Carissima's "Vittoria," and Homer Grunn played one of his own waltzes and a Grieg nocturne. Among the guests were Juan de la Cruz, bass, and his wife, Vera Doria, soprano. L. E. Behymer, vice-president of the club, presided and proved an excellent toastmaster and raconteur.

Directors of the Gamut Club have in consideration two or three extra meetings of the club in which to entertain Mme. Galski, Riccardo Martin and Rudolf Ganz and the principals of the new Lambardi Opera Company, which is to be heard at the Auditorium under L. E. Behymer's management for two or three weeks in November and December.

W. F. G.

### Christine Miller to Sing New Cadman Cycle

Charles Wakefield Cadman has just finished a new cycle of four songs, "Idyls of the South Sea," based upon native South Sea Island themes, which were written specially for Christine Miller, to whom they are dedicated. The characteristic texts are by Nelle Richmond Eberhardt. The cycle is now in the press, but Miss Miller is already presenting the songs on her recital programs. Mr. Cadman's "Songs to Odysseus" are also being featured by Miss Miller this season, as are new songs by other American song writers, including A. Walter Kramer, Alexander MacFadyen, Daniel Protheroe, Harriet Ware, Bruno Huhn and James H. Rogers. Mr. Kramer's "A Nocturne" and Mr. MacFadyen's "The Forest of Oaks" are both dedicated to the popular contralto.

### Pianist Anthony First Visiting Artist of Syracuse Club

SYRACUSE, N. Y., Oct. 11.—Contrary to its usual custom the "Morning Musicals" opened its season with a visiting artist, most of the program being given by Charles Anthony, pianist, of Boston. He was enthusiastically received in a delightful program. The audience particularly enjoyed Debussy's "Poissons d'Or," Albeniz' "Tango" and the "Étude en forme d'une Valse," by Saint-Saëns.

L. V. K.

### Pueblo Gains an Artists' Series

PUEBLO, COL., Sept. 20.—The newest feature of musical activity in this city is the Pueblo Philharmonic series. The plan was evolved last Spring upon consultation with Robert Slack, the Denver impresario.

Through the efforts of Louise Pomeroy and enthusiastic former patrons of concerts in Denver and Colorado Springs more than three hundred subscribers were secured. Mr. Slack came to Pueblo in September and opened an office for further work. The artists secured are Alma Gluck, Mischa Elman and Mme. Sembrich, with Alwin Schroeder and Frank La Forge as extra attractions. The first concert is scheduled for October, and the final program for January or February.

L. J. K. F.

### Army Bandsmen Get Scholarships to New York Institute of Musical Art

WASHINGTON, D. C., Oct. 8.—Five bandsmen of the United States Army will soon begin a year's course of instruction at the Institute of Musical Art in New York City, according to announcement at the War Department to-day. They will be admitted to the institute on scholarships offered the army by Frank Damrosch, director. The men selected for the course are Private W. C. White, Tenth Band, Coast Artillery; Private E. D. Sorensen, Fifth Band, Coast Artillery; Principal Musician G. A. Horton, Third Cavalry Band; Chief Musician M. J. Thomas, Tenth Cavalry Band, and Corporal J. B. Prewitt, Twenty-sixth Infantry Band. During Mr. Damrosch's Summer visit to Berlin he made an investigation of German methods of training military bandsmen.

### Mme. Osborn Hannah Wins Suit Against Metropolitan

Jane Osborn Hannah, the prima donna, was awarded judgment for \$1,050 by a jury in the City Court before Justice McAvoy of New York, October 11, against the Metropolitan Opera Company for a trunk which was lost between New York and Chicago while in the custody of the opera company. The trunk was due to arrive in Chicago April 15 last, where the singer was fulfilling a concert engagement, but did not appear. She valued the contents of the trunk at \$900 and the remainder of the judgment is for costs in the case.

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## MUSICAL FAME FOR FORMER MINER

Remarkable Career of English Singer Who Is to Join Metropolitan  
 Company Next Season—Sir Henry Wood Introduces London to  
 New Suite by Bridge

Bureau Musical America,  
 London, 48 Cranbourn Street, W. C.,  
 September 28, 1912.

"MR. MORGAN KINGSTON has been engaged to sing next year at the Metropolitan Opera House, New York." The above statement, made by Daniel Mayer, is not at first sight calculated to create any considerable interest, as few people are at present aware who Mr. Kingston is and with what phenomenal rapidity he has risen in his profession. Mr. Kingston's father was an Englishman who at an early age was taken to Staffordshire to work in the mines and it was here that Mr. Kingston was born.

In regard to his early life, he started to sing in the church choir at Hacknell Torkard, Nottinghamshire, when eight years old. At fourteen years of age he joined the Hacknell Brass Band, playing the tenor horn and, when he began to sing songs, his method was to play them on the tenor horn until he could remember them. Mr. Kingston was about eighteen years old when he first sang in public and, for his initial concert in Nottingham, he received the munificent fee of five shillings. He made such an instantaneous success, however, that the promoters of the concert increased his fee to ten shillings and booked him for two further appearances at a guinea apiece. He was about twenty-seven years old when an event happened which changed the whole course of his life. Here I cannot do better than give the incident in Mr. Kingston's own words:

"One day, while at work in the Mansfield Colliery, the under-manager brought a friend of his to see me, a Mr. Stainer, who was curate at a local church. He asked me if I would sing for him at a church bazaar and I consented. He then asked me what I intended to do about my voice and I told him that it was my intention to go to London to a good singing master as soon as I could afford it. Mr. Stainer then said he had a friend in London who knew a good master and he would write to him about me, which he did. The result was that I took my first lesson from Mr. Heinz on November 30, 1907, and with him I studied until January, 1911. Since then I have been working with Miss Evelyn Edwards."

Mr. Kingston's first appearance took place in London, on December 12, 1909, at one of the National Sunday League concerts in Queen's Hall. Since then he has appeared at Albert Hall and many of the largest halls in the principal cities. He will be heard at the Palladium, on October 13, at a Sunday League Concert, and on October 15 at one of the Promenade concerts at Queen's Hall, after which, I believe, he will make a tour of the provinces.

### New Suite for Orchestra

On Tuesday night, at Queen's Hall, Sir Henry J. Wood produced Frank Bridge's suite for orchestra, "The Sea," the most important native novelty so far of the season, both in respect of length and of value. It is in four movements—"Seascape," "Sea Foam," "Moonlight" and "Storm." To each a short description has been prefixed by the composer. The first movement represents the sea on a Summer morning; the meaning of the second is clear from the title and the words in the description, "playfully, not stormily"; nor do the last two movements need further explanation.

The two middle movements are the most attractive at a first hearing, because they are more definite and concise, and show greater originality of imagination; but in all four the orchestral coloring is uncommonly picturesque and suggestive. The themes are not very distinguished, but have this merit: that they convey the impression

of a composer who knows what he wants to express and how to express it. The suite was very cordially received and the composer was cheered.

I have been rather struck with two small matters this week. One is the engagement of Mr. Lemare to give organ recitals at a well-known West End draper's. We have become accustomed to our famous musicians performing at music halls, and, really, I see no reason why they should not. But I do not like the idea of their being made advertisements for a draper's shop. So far as I know Mr. Lemare is taking the initial step in this direction, but when an artist of great eminence leads it is probable that others will follow.

The second subject of interest is the tour arranged by the Gramophone Company to advertise its instruments. They have secured the New Symphony Orchestra and its conductor, Landon Ronald, principal of the Guildhall School of Music, also solo artists of eminence, to give performances in the leading provincial cities of works that are recorded on their gramophones. I should say that for enterprise and in cost this latest form of advertisement has about reached the limit.

### An Eminent Trio

Messrs. N. Vert, Ltd., have just announced that Harold Bauer, Jacques Thibaud and Pablo Casals will give two Trio Concerts at Queen's Hall on the afternoons of October 9 and 16. These concerts are particularly interesting, inasmuch as they are not a fortuitous conjunction of great artists for the purpose of dazzling stargazers, but represent a serious artistic effort on the part of the entrepreneurs. The artists have been long accustomed to play together, and, in consequence, their interpretations of the masterpieces of classic and romantic art composing the program will have the homogeneous character that an ideal interpretation of such music requires; and the fact that each member of the Trio is a virtuoso of world-wide fame is a guarantee that the technical excellence of their performance will be of the rarest and most distinguished kind.

Clara Butt and Kennerly Rumford returned to England on Tuesday and began a short tour of the provinces at Eastbourne on October 5, ending at Liverpool on October 26, when they will be supported by Tivadar Nachez, W. H. Squire, Harold Craxton and Herbert L. Cooke.

They go to the Continent for a series of recitals in the principal cities during November and early December. Mme. Butt sings at two concerts of the Birmingham Festival next week.

I am informed that the flutist and composer, Philippe Gaubert, of Paris, has been specially engaged by Mme. Melba for her forthcoming concert at the Albert Hall and also for her provincial tour. M. Gaubert will play solos and also the obbligati for Mme. Melba.

Marie Hall and Mark Hambourg begin a tour of the provinces together on Sunday, October 6. Between that date and the end of November they will visit about thirty towns. Miss Hall will appear alone at the Queen's Hall on November 2, and at the Albert Hall on November 30, after which she sets out upon an extensive tour of India and the Far East.

The Committee of the Bach Choir announces that the forthcoming season's program will include "A Sea Symphony," by Dr. R. Vaughan Williams (first time in London), Bach's Motet "Jesu meine Freude," and Brahms's "Requiem." The last named will be given by permission of the Dean, in Westminster Abbey, at the conclusion of the season.

A young girl, eleven years of age, who for the present has elected to be known as Little Doriet, made her first appearance in public on Monday at the Palladium. She played Liszt's Hungarian Rhapsodie, No. 2, with unexpected skill and for one so young her performance was remarkable.

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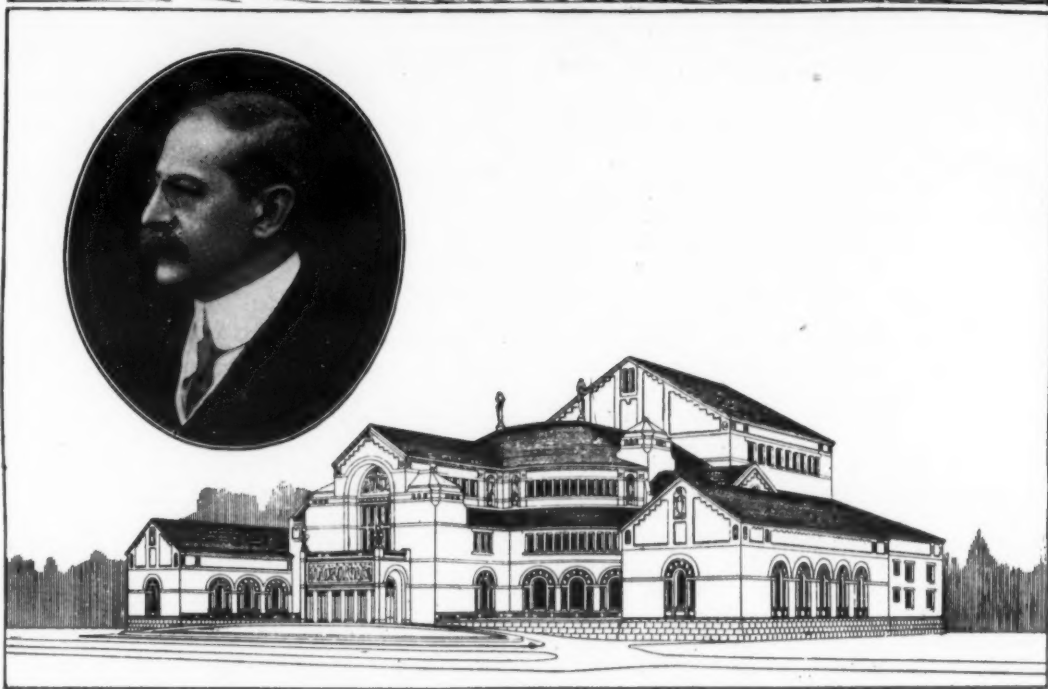
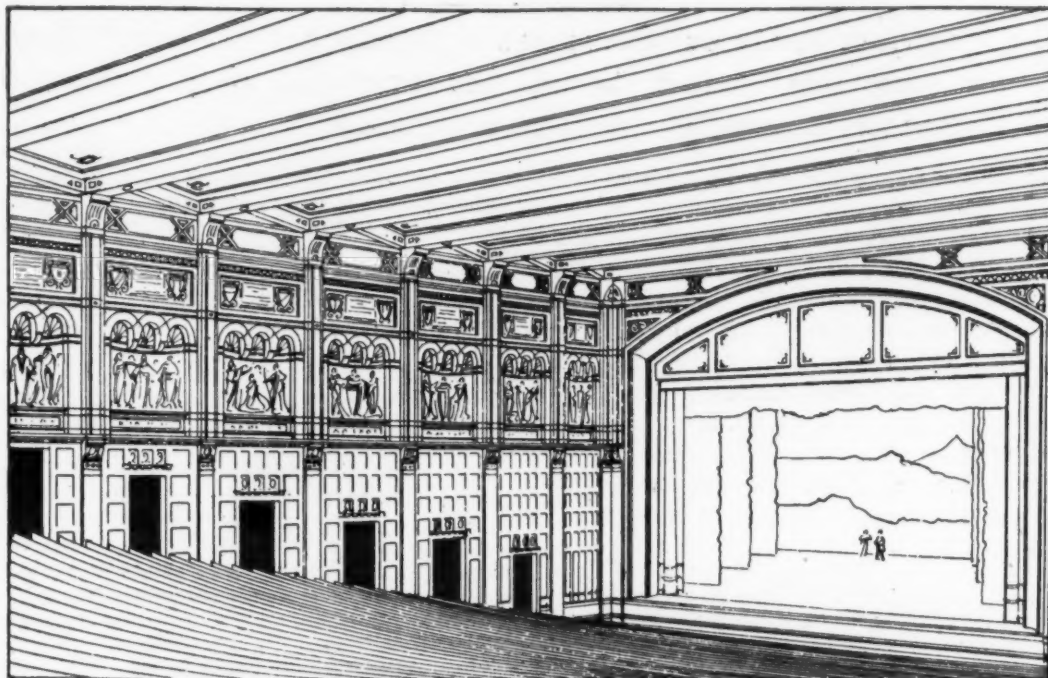
## OPERA PRODUCER IN HOLLAND HAS HARD ROAD TO TRAVEL

**Only the Wagner Society Has Succeeded in Withstanding the Inroads of Time and Non-Support—Erection of a Splendid Opera House in the Hague Planned to Celebrate Society's Quarter Centennial**

THE HAGUE, Holland, Sept. 28.—It is a curious thing that the opera, the form of art which rightly has so many admirers in America and has reached there so high a degree of development, never has been able to get a firm footing in Holland. The principal cause of this may be, that the Dutch government has always started from the principle that the advancement of public musical life is to be left to private initiative. "Art is no subject of the government" is the device, which at least with reference to musical art is continually done justice to. The consequence has been that the various opera companies, which in the course of years have been established, disappeared from the musical sphere after a short period of prosperity. For the private initiative, which has showed itself most efficaciously with regard to correct life, has never been sufficient to assure a lasting existence to those opera companies. The best recollections in this respect are left by the German opera, which half a century ago was established at Rotterdam and which made that town during many years the center of Dutch musical life.

By the support of some wealthy inhabitants and under the lead of excellent conductors, some of whom, as Hermann Levi, one of the first Bayreuth conductors, became famous through all the world afterwards, that opera has contributed much to make the treasures of German opera popular in Holland. After the death of some of these protectors, private initiative became slack, in consequence of which after a period of decline the German opera disappeared.

On the other hand, the Royal French Opera at The Hague was able to continue its existence from the beginning of the nineteenth century until last year. And though, during the latter part of the time, the achievements of this opera rarely got above the medium, the French Opera might have lived on, thanks to the ample support which it enjoyed, formerly from the royal treasury, afterwards from the finances of the community, had not fate decreed otherwise. Last year the Royal Theater at The Hague was closed on account of the danger of fire and the French Opera lost its dwelling place. And because in Holland they don't understand the art of building new theaters in a trice as they do in America, the manager may console himself for the present with the knowledge that in The Hague town-archives plans are resting for a new theater, which at some time to come, will, perhaps, be realized. The only opera company, which will go on the coming season, is the Italian opera, established at Amsterdam, but performing in the principal towns of Holland. This company, under the management of Mr. de Hondt, owes its attraction to the stars, which this clever impresario knows how to draw from the country of *bel canto*. But the expenses of the stars withdraw from the representation not less important items, the orchestra, the choir and the scenery. And the consequence is that the representations of the Italian opera, as an ensemble, only seldom come within range of the medium.



Exterior and Interior Views of Opera House Projected by the Dutch Wagner Society—Inset: Conductor Henri Viotta

It might be concluded from all this that these opera companies brought us German, French and Italian art in the German, French and Italian languages. But it would be a mistake to infer that it was the German opera which brought German singing, the French opera which brought French and the Italian opera which brought Italian works. On the contrary, in this respect we in Holland have become the dupes of the greatest possible confusion of language. We have had a French "Lohengrin," as well as a German "Prophète" and an Italian "Faust."

### Failure of the Dutch Opera

Meanwhile another opera company must be mentioned in this connection, which, concerning the matter of language, has always fought with great persistency for the ideal. We mean the Dutch opera at Amsterdam. But, as is evident already from the name, it has not put into practice this principle in the only right manner, of which, up till now, America has had the monopoly, viz.: performing the operas in the original languages. No, the Dutch Opera, for want of original Dutch works, wished to bring in the working of the company a national element by giving all representations in the Dutch language. And so we got foreign works in an often ridiculous translation

and obtained from this would-be national stage the most detestable Dutch.

Yet it is but fair to acknowledge that the spiritual father of the Dutch Opera, Corn. von den Linden, was led by the hope of inspiring the creation of national works—endeavors which have yielded but poor results and, as ill luck will have it, that the wealthy classes in Holland do not like to hear their native language sung, and looked upon it as contrary to the "bon ton" to frequent the Dutch Opera. Mr. von den Linden has been forced at last, after a brave struggle for years, full of adversities, to give up his attempt, not, however, before he had lost also his private fortune.

We have still to mention only the Dutch Wagner Society which claims the interest of the wealthy and the unlimited support of some among them. So from this society a new vigor in opera in Holland may be expected.

### The Wagner Society

The establishment of the Wagner Society a quarter of a century ago, goes back to a time when the art of Richard Wagner had still to struggle against false notions and prejudices. It was at that time that Henri Viotta, now director of the Royal Conservatory and conductor of the "Residentie" Orchestra at The Hague, an enthusiastic

Wagner apostle, supported by some Macenas took the initiative in propagating Wagner's art in Holland. In the beginning this took the form in Amsterdam of performances of fragments of Wagner's works in concert. But the society prospered to such a degree that its influence soon passed from the concert hall to the opera stage. From that time four performances (two operas in two series) yearly take place in the Amsterdam Municipal Theater. Each soloist (the best Bayreuth singers perform regularly in the Wagner Society); an excellent orchestra (the Amsterdam Concertgebouw Orchestra taking turns with the "Residentie" Orchestra from The Hague); a well-drilled choir of excellent voices composed of the members of the "Wagner-Langoeresniging" and splendid scenery, specially made for the society, have assured a high degree of excellence in the ensembles. The performances are conducted by Henri Viotta, who knows Wagner's scores as well as his intentions from beginning to end. He would reckon it a deadly sin to deviate from the Wagner ideal, except for one liberty, which the Wagner Society has allowed itself and was able to allow itself, because Holland had not until now joined the Berne Convention—viz.: to present "Parsifal" in spite of Cosima's and Siegfried's protests.

Since last year the Wagner Society has extended its activity by devoting a third pair of performances to a work of another composer. Last year it was "Königskinder" by Humperdinck, the very first performance of which took place at New York a year earlier.

It is in this manner that the Wagner Society is slowly but surely reaching the goal; a Wagner Theater of its own in the neighborhood of The Hague. Here presented are some drawings of this project by the famous Dutch architect Berlage. The intention is that this Dutch Bayreuth may materialize on the occasion of the Wagner Society's twenty-fifth anniversary. The road between project and realization is pretty long in Holland. Meanwhile, let us hope.

### Sonata Recitals for David and Clara Mannes

David and Clara Mannes will give their three evenings of Sonata Recitals for violin and piano at the Belasco Theater, New York, on Sunday evenings, December 15, January 19 and February 9. The success met with in previous seasons has decided these artists to broaden the scope of their work. They will accordingly make a tour this year under the management of Haensel & Jones. On the list of works to be played at the three New York concerts are two new American sonatas, one by John A. Carpenter, of Chicago, and one by Daniel Gregory Mason, of New York. A hitherto unknown Tartini Sonata in G Minor will be an "old" novelty, while a D Minor Sonata by Rosario Scalero, a young Italian, will represent Italy of to-day in the field of absolute music. Of special interest is a "Beethoven Evening," at which the C Minor, A Major (No. II) and G Major (No. X) Sonatas will be played. The other works in the list are the Brahms D Minor and the Enesco Sonata, which Mr. and Mrs. Mannes introduced here a few seasons ago.

### Kentucky Pianist for Hartman Tour

William Reddick, a young American pianist, who has recently made his residence in New York, has been engaged as accompanist for the tour of Arthur Hartmann, the noted violinist, opening on October 29. Mr. Reddick is a native of Kentucky and has studied at the College of Music in Cincinnati.

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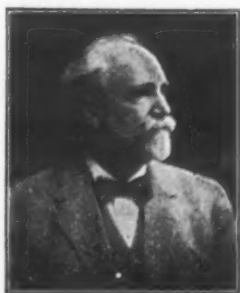


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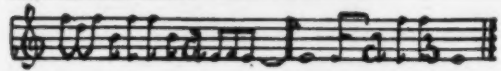
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## SACRED MUSIC AND CARUSO IN VIENNA

Two Important Religious Works and a Sensational "Carmen" Heard  
on Same Day—Sacred Cantata and Symphonic Poem by Austrian  
Composers Heard by Eucharistic Congress

VIENNA, Sept. 26.—For the festival concert in connection with the recent Eucharistic Congress in Vienna the large Musikvereins Saal opened its doors for the first time after the Summer vacation on the afternoon of the 14th. The program contained two interesting works by Austrian composers, the sacred cantata, "Rosa Mystica," by Don A. M. Klafsky, and the symphonic poem, "The Last Supper," by Peter Hartmann, who is known by his oratorios, "Petrus" and "Franciskus," and has been honored by the title of the "Austrian Perosi." The Latin text of the "Rosa Mystica," arranged by Bishop Ghezzi, is taken almost literally from the Scriptures, and only in the third movement are the German words of the Stabat Mater added. The four finely harmonized parts present moments from the life of the Virgin, from the annunciation to the ascension.

The composer is obviously a musician of the modern school, characteristic and picturesque in his mode of expression, the solo and choral parts skilfully intermingled with the orchestral accompaniment. Peter Hartmann's work is of a different order. He is more intent on bringing home to the hearer the deep religious feeling which dominates him in his work, and the fervor of his music must appeal to every heart. The first part of the composition describes the Easter festival of the Jews, the holiday mood of the people and the inner significance of the celebration. The second part deals with the Eucharist. The varying moods of the subject, ranging from deepest sorrow to jubilant bliss, were particularly calculated to stimulate the musician. No wonder then that the priest is sometimes tempted by the dramatic elements of his text to worldly operatic notes; yet the sacred background is nowhere affected thereby, and, though the dazzling and sensuous harmonic effects of the modern orchestra are employed, the thought ever remains reverential.

Both highly impressive works had the signal advantage of masterly production. Rudolf Nilius was the conductor, and he had under his energetic lead the orchestra and chorus of the Hofoper, reinforced by boy choral unions of various churches. The singers were the soprano, Frau Gutheil-Schoder; the contralto, Frau Hilgermann, and the tenor, Maikl, all of the Hofoper, with Messrs. Oberstetter and Halatschka, likewise artists of the first rank. The violin solo was played by Professor Prill with great warmth of expression, and the organ was in charge of Karl Tölzer, the court organist.

Caruso in Three Operas.

On the evening of the same day, Enrico Caruso was again heard in Vienna as Don José in "Carmen," the first of his three appearances at the Hofoper in this city. Needless to say the accustomed full house was there to greet him with the wonted enthusiasm. It was throughout a repetition of his last year's triumph in the same part, even to the numberless recalls after the perfect "Carmen je t'aime," which in-

terrupted the further progress of the opera and forced the artist to a second rendering of the enchanting Andante. Frau Gutheil-Schoder was the *Carmen*, the greatest possible transformation from her part in the sacred concert of the afternoon, and at once the best proof of this excellent artist's versatility.

As Riccardo in "Le Bal Masqué," Caruso at his second appearance reaped the first storm of applause after the A flat canzone in the first act. The full brilliance of his art, however, was unfolded in the love duet in the third act, and the death scene was a marvel of mingled torture and bliss expressed in his wonderful voice. As *René*, which is one of the artist's best parts, Herr Schwarz carried off part of the evening's honors, which is saying not a little with Caruso in the cast, while Frau Elizza was excellent as *Amalie*. This dependable singer was excellent also as *Tosca* at the last of Caruso's appearances, as *Cavaredossi* in Puccini's opera. In this part he was heard a first time in Vienna and he sang it in his native Italian. In the revolting torture scene his fine judgment kept within artistic bounds, which rendered it all the more effective, and the opening aria of the last act, in which he bids farewell to life just when he would best love to live, he was forced to repeat, singing it standing the second time with increased dramatic force. The trebly-raised prices for the Caruso appearances had as a consequence that many frequenters of the parquet on other occasions were to be seen in the galleries, where the luster of silken gowns and the glitter of splendid jewels lent added brilliance to the appearance of the house.

Concert in Wagner's Old Room

An interesting concert was given to invited guests at Gmunden recently in the room of the villa there—now the property of a wealthy Viennese—which Richard Wagner had always occupied when on a visit to the Wesendoncks, Otto and Mathilde, who bought the villa after their sojourn at Zurich had been rendered unbearable by the riotous demonstrations at the Tonhalle there. Wagner was a visitor at the Wesendonck villa for some six Summers in succession, and his room has been kept exactly as when he inhabited it, furnished somewhat luxuriantly in English style in accordance with the great composer's taste. The splendid acoustic qualities of the room were demonstrated anew during the excellent productions of the Pfizner Quartet of Vienna, the same which had taken chief part in the Mozart festival concerts at Salzburg in August.

Max Reinhardt, virtuoso among stage managers, could not have wished for a more ideal place of production for his great pantomime, "The Miracle," than the Rotunda in the Vienna Prater, an immense circular structure which was built for the World's Exposition in 1873. Oscar Nedbal at the head of an orchestra of 150 musicians interprets with artistic temperament the very graceful and picturesque music which Humperdinck has written for the pantomime and which is strongly in this composer's simple, child-like vein.

ADDIE FUNK.

## LOUISVILLE SEASON OPENS

Quintet Club Heard in a Well-Played  
"Request" Program

LOUISVILLE, Oct. 14.—On Tuesday of last week the Louisville Quintet Club gave the inaugural concert of its 1912-13 season at the Woman's Club. This is the first of a series of six concerts.

A pleasantly noteworthy thing about the affair was the large audience. From its beginning, five years ago, when it played to but a handful of loyal friends in the red room of the Seelbach Hotel, the club has played its way into the hearts of Louisville music lovers until now its following is so large that the Auditorium of the Woman's Club is taxed at times to seat its audiences.

The opening program was made up of request numbers—as is the case each season—an arrangement which commends itself to subscribers and patrons, as it makes possible a second hearing of many of the loveliest numbers in the club repertoire. Included were Grieg's String Quartet, Op. 27,

G. Minor; Brahms's "Wiegenlied," Gossec's "Tambourine" and Sinding's Piano Quintet, Op. 54, F. Major.

The numbers were faultlessly played, gave great enjoyment and provoked enthusiastic applause.

The personnel of the club is as follows: Mrs. J. E. Whitney, piano; Charles Letzler, first violin; Mrs. Alinda Rudolf, second violin; Victor Rudolf, viola, and Karl Schmidt, 'cello. H. P.

## Kotlarsky-Evans Recital in Ohio

Sergei Kotlarsky, the young Russian violinist, and Edith Evans, pianist, recently appeared in Ohio with great success under the management of the Concert Bureau of the von Ende Music School.

## Gracia Ricardo Arrives

Gracia Ricardo, the soprano, arrived in New York, October 12, on the *Amerika*. She will make a concert tour of the principal cities.



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## DRAMATIC WELCOME FOR DOCTOR MUCK

[Continued from page 1]

characteristics of every composer represented on the program. The dynamic scale of the symphony was not that of the symphonic poem. The Beethoven forte was not the forte of Berlioz. Berlioz, again, was the contemporary of Liszt, but no two men of one period and generally similar tendencies were ever presented from such totally different points of view. It may be said here that with all the gorgeousness of Liszt's orchestral painting, the style of Berlioz appeared far more modern, in every way. You would have said that the one man was at least fifty years ahead of the other—a goodly space of time in the history of the development of music.

When the orchestra began to play one was first impressed with the exceptional euphony and purity of the tone, the elasticity yet stability of the rhythmic pace, the masterly adjustment of detail, the apparent simplicity and yet the inexorable logic with which the movement cohered and developed. Whether one had known the symphony or not, it would have been possible to grasp its proportions and to anticipate the general course, even of the exceedingly long and richly developed opening movement.

How eloquently the orchestra, under Dr. Muck, passed from mood to mood, climax to climax! There were those roaring fortissimi that are peculiarly Beethoven's. Even the orchestral tone never lost its bright edge and its clear, vibrant, living quality. The entire effect was one of cumulative emotion, and there was the musical fulfillment of a scheme of colossal proportions. Always the wonderful singing tone of the instruments. The funeral march was taken rather slower than usual, but so simply and so entirely without a suspicion of sentimentality that it became all the more the expression of epic lamentation. No conductor that I have heard had introduced so effectively the mysterious, nearly inaudible, rustlings of the strings which open the scherzo. This movement, with the great variations of the finale, was a *tour de force* for the conductor only sec-

ond to the greatness of the composer's conception. The variations flowed the one into the other, provoked new manifestations, as the first variation gave rise to the second, the second to the third. It was as if one could hear the blows of the mightiest of smiths, as he forged his metal in constantly newer and greater shapes.

The contrast between this music and the Berlioz Overture was an excellent piece of program arrangement. Some one well said that the "Eroica" should always come first on a program. For dessert, the pieces by Berlioz and Liszt, and for a fitting climax of the afternoon the Wagner Overture. In the introduction of Berlioz's Overture occurs one of the loveliest melodies in all his works, the exceedingly Italian song first sung by the English horn. The introduction of the Saltarello was not only effective, it was imaginative in the highest degree. The whirling dance itself became carnival madness and the whole effect was electrical.

Turning to Liszt's poem, one of the most extravagant manifestations of the whole romantic movement, Dr. Muck read it in a fashion which we believe would have delighted the composer and which told tremendously. He made no attempt to refine the music or to raise its generally flamboyant character by unwarrantable liberties with the text. He simply played the piece for all it was worth, and it was impossible to resist Liszt's picturesque eloquence. In spite of the vulgarity of the trombones, with Mazzeppa's theme and the flagrant ostentation and emptiness of the march that forms the apotheosis of the piece, one applauded every measure and felt at the last that here was a better index to at least one side of Liszt's character than could be furnished by any biography. Only in the Meister-singer overture was there thickness of tone, and this due, probably, to three reasons: the unusually rapid pace taken by Dr. Muck, the usual thickness of the score and the immaturity of the season. After this concert Dr. Muck was recalled again, and at both concerts every seat in the hall was sold some time before the performances commenced. The future should be even greater than the past for Dr. Muck and the Boston Symphony.

OLIN DOWNES.

## GALA OPENING OF MAINE FESTIVALS

### Mme. Nordica Receives Ovation from Large Audiences in Her Native State

BANGOR, ME., Oct. 14.—Mme. Lillian Nordica again received an enthusiastic tribute of applause from her native state as the feature of the opening concert of the Eastern Maine Festival on October 10. Old festival patrons pronounced this the greatest opening night since William R. Chapman inaugurated these events sixteen years ago. The noted soprano was in excellent voice and so prolonged was the applause for her first number, "Let the Bright Seraphim," from Handel's "Samson," that Mme. Nordica was obliged to add two encores, Mrs. H. H. A. Beach's "The Year's at the Spring" and Ethelbert Nevin's "Mighty Lak a Rose," which aroused another burst of enthusiasm.

The prima donna's second appearance was in a group of songs, with Romaine Simmons at the piano, including "Cherries Bloomed" and "At the Feast of the Dead," from Charles Wakefield Cadman's cycle, "Sayonara"; "The Zephyr," by Bleichman, and Schubert's "The Erl King." For her third number the singer delivered the "Liebestod," from "Tristan und Isolde," and once more she was compelled to add two extra numbers, "Home, Sweet Home" and "Damon," by Stange.

Carrie Bridewell, the popular contralto, was welcomed upon her return to the concert stage in "Gavotte," from "Mignon," which was sung with such tonal beauty as to call forth an encore, the "Slumber Song," by Kate Vannah, the Maine composer. Mme. Bridewell gave a beautiful performance of the "Flower Song," from "Faust," after which she showed the variety of her gifts in singing Harriet Ware's "Mammy Song" as an encore.

Frank Ormsby, the American tenor, proved a sterling interpreter of the "Prize Song," from "Die Meistersinger," and he was greeted with a thunderous roar of applause, to which he responded with "Jean," by Charles Gilbert Spross.

Mr. Chapman's huge chorus equaled its achievements of past seasons, and the orchestra, recruited from that of the Boston Opera House, performed satisfactorily under the conductor's baton.

As features of the second night's concert were the presentation of the first act of "Otello," with Salvatore Giordano, tenor, and the appearances of Julie Lindsay, the soprano, and Harold Meek, baritone. On Saturday evening Mme. Marie Rappold scored a distinct triumph, her offerings including arias from "The Queen of Sheba" and "Der Freischütz," a group of songs and her appearance in the final scene of "La Gioconda." The matinees were given up to an orchestral program with Franklin Holding, the Maine violinist, and Mme. Bridewell, and a popular program.

PORTLAND, ME., Oct. 15.—Five thousand people, including the Governor and his staff, were present last night at the opening concert of the Western Maine Festival in the new City Hall Auditorium. Mme. Nordica was compelled to sing thirteen times to satisfy the demand for encores.

### Pianist Galston Here for Tour

Gottfried Galston, the eminent German pianist, who is to tour America this season, under the direction of M. H. Hanson, arrived in New York on the *Prinz Friedrich Wilhelm* on Monday morning.



### Jules Lombard

Jules Lombard, a famous singer of Civil War days, died in Chicago October 10 in his eighty-eighth year. Lombard was with Abraham Lincoln throughout the 1860 campaign, and toured at frequent times during the war when troops were being raised. He sang the requiem at Lincoln's funeral in Springfield, Ill.

### John Frederick Reichardt

John Frederick Reichardt, a tenor who sang under the management of Strakosch and later under Maretzek and Col. Mapleson, died October 9 at his home, No. 239 East Fifty-fourth street, New York, at the age of eighty-five. He was a native German.



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## THE RESURRECTION OF THE "LOST VOCAL ART"

By W. WARREN SHAW

It is popularly supposed that at some time between the age of the great singers and the present time the secret of the old art of successful voice production was lost. The conjectures as to just what this secret was have been numerous, but all explanations as to what was, and how and when it was lost have been unsatisfactory.

No practical constructive system has ever been set forth having as its basis fundamental principles which can be considered at all comprehensive. No scientific basis has been offered which would stand the test of practical procedure. The physiological analysis of vocal phenomena has been time and again proved absolutely inadequate, and its present application to synthetic methods have made it a misleading factor to the point of becoming a positive menace to true vocal art. Individual methods have been more or less successful in developing voice, but for the most part artists who have been developed by these various methods have been singularly unable to impart their knowledge in such a way as to be practically efficacious and universally successful even among students who undeniably possessed the necessary musical talent and natural voice.

The difficulties of overcoming what are known as the breaks in the voice and the blending of the registers have been ever present. The developing of voices throughout their range so that easy and effective delivery of low, medium and high notes possessing evenness as to beauty of quality, power and expressiveness has presented obstacles which have appeared to be well-nigh insurmountable.

The mythical something known as "The Lost Art" is supposed to have been in successful operation years ago, and this loss is referred to as one of the great, regrettable calamities of vocal history. If it could only be found, what a remedial balm would flow into the vocal field! How surely present difficulties would be overcome! What an oasis would spring up in the desert of forlorn vocal hopes and ambitions! All theoretical strife and discord would cease, unanimity of opinion would prevail regarding the chief essentials in voice development. Peace, harmony and general vocal prosperity would prevail. Lo, the vocal millennium would be at hand!

### No Written Records

Historians tell us truly that the old masters left no written records or instruction as to this wonderful secret. The vital principle which was seemingly the fountain spring of universal success is apparently a mythical something which is generally given up as lost and its life and death as an entity are shrouded in deepest mystery. We have nothing left but the historical records of work which is supposed to have owed its success to the knowledge of this now unknown or unrecognized principle or recipe.

If it ever was written in a book it may have existed to no useful purpose, like the Irishman's recipe for resuscitating hair follicles. This individual manufactured and sold a celebrated hair tonic of wondrous virtue. It would make hair grow on the palm of your hand as well as your head, or, in fact, wherever the tonic was applied.

The Irishman, conscious of the importance of his existence, once said to a friend, "When I die the secret dies with me." The friend expostulated with the son of Erin, saying, "Why, Mike, you wouldn't permit the secret to die with you, would you? You have a number of children whom you surely would wish to continue to reap the benefit of your great discovery."

"Well," replied the Irishman, apologetically, somewhat abashed, "I have it written in a book." "Of course you have," replied the friend, greatly relieved. Whereupon the Irishman, with a sudden revulsion of feeling, replied, "Anneway, damn it, nobody can read it but meself."

### A Fact of Significance

It is a significant fact that the commencement of the decline of the old successful



Frank Gruber, Mrs. W. Warren Shaw, Mr. Shaw and Geo. Hamlin at the Cape May Summer School in Mr. Shaw's Automobile

school was coincidental with the commencement of what is now known as scientific voice production based upon the investigation of physiological facts. Tosi and Mancini and Crevuli said nothing of these things, probably because their art did not rest upon knowledge of the physiological phenomena. Some one has said: "Art which does not depend upon science is constantly in danger of degenerating into artificiality, and there is a vast difference between the two, though often confounded."

Shortly before the advent of Garcia, who discovered the laryngoscope, various attempts were made to establish a science of voice production based on the knowledge of physiology. This movement was given impetus by the discovery of the laryngoscope and Garcia's first belief was that his discovery would be of incalculable value and benefit in the synthesis of vocal development. Experience proved the contrary, and Garcia's own opinion regarding the value of his discovery to the vocal world was materially changed before the end of his career.

### A Poisonous Growth

But the evil was done. The destroying agent born of the union of vocal art and the wrong science became a monstrous weed, a poisonous kind of shrubbery that grew and spread until the whole civilized part of the globe was infected. With multitudinous ramifications it began to exert its pernicious influence and the living principle of the old school was temporarily smothered, thrown into the background, distorted beyond recognition and finally forgotten because it was never named. It has for years been reposing figuratively in a state of coma, but it still lives.

The poor, discarded sovereign and unnamed savior of the vocal world is knocking at our very doors. It is the still, small voice whose acceptance means vocal emancipation and its "Parsifal" is Psychology. The brother of Elsa shall be reclaimed, christened and be placed in the name of the correct science upon its safe and sane foundation. The lost shall be found.

Physiology in its present accepted relation to vocal art must be consigned to its proper position in the minds of men and the true living principle be reinstated. The sciences of acoustics, physiology and other kindred sciences have their analytical corroborative value, but the bread of vocal life, past, present and future, was, is, and shall be, the science of Psychology.

The myth has disappeared, the mystery stands revealed, and when the last sad rites shall be performed over the corpse of erring vocal science universal peace and harmony will be regained.

### MME. FREMSTAD ACCLAIMED

Bridgeport Musical Club Gives Warm Welcome to Metropolitan Star

BRIDGEPORT, Conn., Oct. 12.—The Wednesday Afternoon Musical Club opened its season Monday night with Mme. Olive Fremstad of the Metropolitan Opera Company and Alwin Schroeder, the cellist, as soloists. Mme. Fremstad's program opened with the "In Questa Tomba," of Beethoven, which she rendered with a wealth of tone, color and a fervent appeal that won her hearers. Her poise, her reserve, her stage presence were a model for all concert artists. She was overwhelmed with flowers. She closed the program with some delightful Scandinavian folk songs, some of which were repeated and to which "Annie Laurie" was added.

The full program follows:

"In Questa Tomba," Beethoven, "Ich bringe manch duftenden Strauss," Johann Abraham Peter Schulz, "O del mio dolce Ardor," Gluck, "Divinités du Styx," Gluck, Mme. Fremstad; "Kol Nidrei (Adagio)," Max Bruch, "Bagatelle (Hymnus)," Iver Holter, Alwin Schroeder; "Fischer Mädchen," Schubert, "Aus meinen grossen Schmerzen," Robert Franz, "Stille Sicherheit," Robert Franz, "Wenn die Linde blüht," Max Reger, "Es blinkt der Thau," Rubinstein, Mme. Fremstad; Romanze, Rob. Schumann, Minuet, Handel, Tarantelle, Cossman, Mr. Schroeder; "Gypsy Songs," Johannes Brahms, "Ho, Zigeuner," "Rima Fluch," "Wist ihr," "Brauner Bursche," "Könnt dir Manohmal," "Rothe Abendvögel," Scandinavian Group, "Oh, Vermland," Folk Song, "Aa, Ola, Ola," Folk Song, "A Janta a," Folk Song, "Et Syn," Grieg, "Tak for dit Rad," Grieg, Mme. Fremstad.

S. R.

### GANZ-MARTIN RECITAL

Portland Series Opened by Pianist and Tenor

PORTLAND, ORE., October 7.—The opening concert of the Steers-Cornau series on October 2, by Riccardo Martin and Rudolph Ganz, was one of the most satisfying concerts yet given in Portland. Mr. Ganz opened the program with a masterly interpretation of the symphonic Etudes of Schumann. His second group, consisting of Chopin's Prelude in C Sharp, Berceuse, the Polonaise in A Flat, was played with the true Chopin spirit and received an encore, the A Flat Waltz. Mr. Ganz's other numbers were two of his own compositions, which were delightful, and the "Petrarca Sonnetto," in E Major, by Liszt, with the "Rakoczy" March for his final number. This called for an encore, the Wagner-Liszt arrangement of the "Liebestod," from "Tristan und Isolde."

Mr. Martin admirably sustained his portion of the program, holding the audience from his first number, "Serenata," by Sinigaglia, to the big "Tosca" aria, Che gelida manina, from "La Bohème," and "Vesti la giubba," from "Pagliacci," with several Italian, English and German songs, to which were added three encores, completed Mr. Martin's splendid program. Lima O'Brien was a most acceptable accompanist.

H. C.

### Carl Fiqué Extols Mozart's Music

That Mozart's compositions are used too much merely for practice and too little with full realization of their excellence of structure, is the statement of Carl Fiqué, who, on October 8, lectured at the Academy of Music, Brooklyn. His subject was "An Excursion into Beauty Land." Mr. Fiqué played the Sonata in F, the Theme and Variations in A, the finale from the Sonata in C, the Rondo alla Turca and the C Minor Fantasy. He declared his belief that Mozart must have had an intuition of the piano of the future, for his works can be adequately played only on the best of modern instruments.

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## MUSIC'S PLACE IN THE HOME THE TEST FOR CULTURE, SAYS BURNHAM

What a People Can Do and Not What It Can Afford Constitutes Its Musical Standing—Paris the Place for "Atmosphere" According to the American Piano Teacher of the French Capital—Some Reflections on American Commercialism

Inquiries relating to music matters, whereabouts of friends and music personalities, introductions to teachers and musicians, and general information may be addressed to our Paris Bureau, to which also mail may be sent. All such services are free of charge.

Bureau of Musical America,  
5 Villa Niel, Paris,  
October 6, 1912.

"It will be very long, I think, before romance writers find congenial and easily handled themes, either in the annals of our stalwart American republic or in characteristic events of our individual lives. Romance, like poetry, ivy lichens and wall-flowers, needs ruin to make it grow."

Thuel Burnham laid down the book from which he had been reading aloud to his interviewer to whom he was imparting the impressions of his recent visit to America.

"Hawthorne has expressed in this phrase the unbiased opinion of a great mind," he pursued. "There is no use attempting to deny it. America has, as yet, in comparison with Europe, little or no artistic atmosphere. Art is the last phase in the development of a nation. Rest and recreation come normally at the sunset of the day and so art finds its general expression at the resting-time of a matured civilization. It is the everlasting repetition of history. And we should be glad that it is so. We should be glad that America has not yet reached the period of rest and that it still lacks those ivy-covered ruins of which the poet likes to sing.

"Chauvinism, like almost all evils, breeds some good, for it engenders enthusiasm and self-confidence. But it must be held in check by sound judgment. If allowed to run rampant it results in ridicule. We cannot claim for our country all the virtues of the world without exception. We possess natural resources and resulting commercial prosperity unequalled in the history of the world. But artistic atmosphere is intangible, it shirks material prosperity and cannot be purchased.

### What Constitutes Atmosphere

"Atmosphere is the synthesis of a multitude of personalities. The dominant thought of the individuals of a community radiates characteristic vibrations, the sum total of which constitutes the atmosphere of that group. The most pleasant place to live in is where one's personal vibration is in harmony with the general vibration. Individuals with a strong personality naturally seek such a center. They desire to live in the community where their profession ranks among the first. Spain is the Eldorado of Catholic priests, Germany is that of military men, England is the home of sportsmen, America is the business emporium, while Italy and France constitute

the art sanctum of the modern world.

"That American atmosphere is one of business does not imply, however, that America has no art. America has its art and its artists, great artists, but they stand alone, for their vibration is overbalanced by that of the nation's vast activities in other fields. America has individual artists of talent, of creative and interpretative



Thuel Burnham, the American Pianist, and Teacher of Paris, as He Appeared in His Student Days in Vienna

genius, but they are individual phenomena and not the representative outgrowth of the community.

"At each visit to America I am impressed with the wonderful luxury and comfort of the hotels, of the trains, with every outward manifestation of the nation's marvelous prosperity. I hear at every turn people exclaim: 'We've got the best opera in the world. We pay the biggest prices for opera and concert artists.' This is an undisputed fact, but it only proves that the people at large do not possess the high musical temperament of Europeans. Money is the criterion, not the thing itself. America pays the highest prices for artists, but the nation itself is not artistic. It is what a people can do and not what they can afford that constitutes its musical standing. It is the quality of the music heard in the home and not that which one hears performed on the stage by professional, European-trained artists which makes the real musical value of a nation.

### In Every Home an Artist

"There is no money in concerts in Paris because the people are artistic and hear in salons and at receptions music as good as that which they could hear at any public concert. As a general rule the rarer a thing is the more people will pay for it.

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In France one rubs elbows at every turn with an artist. In every home there is a piano or a musical instrument of some kind, in every home an artist, at heart at least.

"The Paris Opéra has often been criticized, sometimes not unjustly, for every institution which can trace its history back several centuries is open to criticism. But where can one find in America a city which supports four opera houses throughout the year, or at least for ten or eleven months of the year? Opera in Paris is radically different from opera in America. With the possible exception, on gala nights, of the Opéra and of the Opéra-Comique, the "diamond horseshoe" is practically unknown to Parisian opera-goers. Opera is not a society function in this city. It is the recreation of a music-loving people. Two of the four opera houses of Paris are supported entirely by the poorer classes. And Paris is not, as many Americans may think, the only operatic city of France. Lyons, Marseilles, Bordeaux, Nantes, Nancy, Rouen, Nice and many other large cities possess opera houses supported by the city itself, with a company of singers, many of whom have been directly engaged for American opera. Nearly a dozen new operas were produced last year for the first time on these provincial stages and will be given in Paris this Winter.

"Art is predominant in France because it is honored foremost. It is a cause of pride to have an artist in the family, whereas in America children are curbed to consider money matters as ranking first. Artistic tendencies are discouraged when they are not ridiculed. One is almost ashamed to be an artist in America.

"During my recent visit to America I met an old friend who is a prominent business man of New York. One evening, at his home, I played the piano, and he, to my surprise, produced a violin and played with remarkable feeling and technical ability. I expressed my astonishment and he apologized for his talent, saying that he played the violin only as a 'brain massage'—to relax and change his thoughts after a strenuous day's work—as it would be detrimental to him in business to let it be known that he cultivated music.

"America is no place for the dreamer.

He is in the way there. The dominant thought in America is business. But the saving grace of the American is that he makes money to spend it and not to hoard it as Europeans do. The average American spends more than the European of the same means. Sometimes he is inclined to flaunt his riches, but this does not occur with the well-bred or with those who have enjoyed comfort for several generations.

"The charm of Paris is that one is free from the bee-hive activity of the American business world. One can work here quietly and among congenial surroundings. One is not disturbed by intrusion. Here alone can one find the quiet and sympathetic surroundings necessary for artistic achievement.

"There has been much erroneous comment of late in the American press concerning the alleged dangers to which the American girl who comes to Paris to study is exposed. Those who know, those who have lived here long or whose intelligence enables them to judge in all fairness, merely shrug their shoulders at the expression of such flagrantly biased opinions, the aim of which is only too visible. But there are many who have never been in Europe, many who do not know and who may be misled by such fallacies. Aside from being a gross insult to every American woman who has studied in this city, these statements are absolutely incorrect. I have lived here long and know many people who have spent their lives in this city and whose high position makes their opinion of much value. Never in their experience nor in my own have cases been known where an American girl's morals have suffered through her stay in this city. Paris, on the contrary, is considered by all as the ideal art center, the city which counts the most students, where there is perhaps more striving for mental improvement than in any other city in the world."

DANIEL LYNDY BLOUNT.

### Paulo Gruppe's Triumphs Abroad

Paulo Gruppe, the young Dutch 'cellist, has been winning signal commendation abroad in the capacity of solo 'cellist of the Pavlowa Company. Recent appearances have been made at Eastbourne, Blackpool and Harrogate.

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## CHICAGO'S CONCERT SEASON OPENED

**Mme. Schumann-Heink and Sousa's Band the Inaugural Attractions**  
**—Contralto at Her Best—Thomas Orchestra's First Concerts**  
**This Week**

Bureau of Musical America,  
 No. 624 Michigan Boulevard,  
 Chicago, October 14, 1912.

THE opening of the season's concert cannonading began modestly with only two events scheduled for Sunday afternoon, and with but one affair of any prominence during the rest of the week, the latter, however, being none other than the opening pair of Thomas Orchestra concerts. The Auditorium appearance of John Philip Sousa and his bands of brass and reeds brought out a liberal portion of the populace to witness the first performance of his new suite, "Tales of a Traveler," composed as an aftermath of his recently completed world tour. It contained some bold swaths of local color from various climes and perhaps represents a few practise sketches to limber up his pen for that American opera he threatens to compose. The audience was equally enthusiastic over the contributions of the assisting soloists, Virginia Root, soprano, and Nicolene Zedeler, violinist.

Of course, there was a big crowd at Orchestra Hall to greet Mme. Schumann-Heink, and enthusiasm was keyed to a high pitch. Despite some irregularities with the alternating two and three rhythm of the wonderful "Traum durch die Dämmerung," it was by far the best of the three Strauss songs, and dramatically and tonally it was a noble achievement. Many who have been accustomed to hearing Max Reger maligned in not uncertain fashion for the lack of the one quality which he really has in greatest profusion, viz., melody, could not be convinced that the number so programmed was indeed of his

workmanship. That rollicking humor which permeates his "Waldensamkeit" appears all too seldom in serious musical work these days; and fortunate indeed is the composer who can find such a sympathetic interpreter. This song brought forth two encores: "Spinne Meine leiber Tochter" and "by many requests" the ponderous "Allmacht." A late encore was the great Tchaikowsky air, "Nur Wer die Sehnsucht Kennt," universally beloved of contraltos.

The next group was entirely accompanied by the organ and Mrs. Hoffman, who has become almost a part of Mme. Schumann-Heink in the public eye, occasioned not a little surprise when she mounted the perilous heights to the organ loft and proved that she could master the unwieldy instrument about as nearly as anyone could be expected to master it. It is doubtful if the greater part of the audience really enjoyed the organ accompaniments, partly because they were too loud, but few indeed of these laid the blame on this particular instrument, as much as on organs in general. With a modern instrument at one's command, however, this group of four songs could have been made almost overpowering in effect.

Two numbers from the "Elijah," Raff's "Seit Still," which ends with reminiscences of Bohm's "Still wie die Nacht," and finally the Bizet "Agnus Dei" with organ, cello and piano accompaniment; but we will pass lightly over the latter. If only Mme. Schumann-Heink had contented herself with one accompaniment instead of three separate and non-simultaneous accompaniments, the greatness of the Bizet aria, made from an old traditional Hebrew melody of great dignity and dramatic force, could much more forcibly have been presented. Her delivery of the "O Rest in the Lord" was excellent material for the opera-in-English enthusiasts, for it was enunciated in a manner which was above cavil. Memory vividly recalled one of the first times she was heard in this selection from the great oratorio sung in concert with organ accompaniment some seven years ago. The picture of the great Schumann-Heink emitting English pronunciations which Webster never dreamed of was never to be forgotten, and the contrast presented by her appearance before her last Sunday's audience was about as marked as it could have been.

### Pianist Assisting Artist

A most unusual departure for Mme. Schumann-Heink was the addition of an instrumentalist as an assisting artist, in the former Chicago boy, Edmund Collins, whose Chopin group was well played from every theoretical standpoint. It lacked only in that note of authority which comes from experience alone—if ever.

In this connection it is of interest to speak of the advance comments of Maurice Rosenfeld in Sunday morning's *Examiner*, wherein he scores two of the afternoon's younger music-makers, Mr. Collins and Miss Zedeler, for their sins of omission in failing to give due credit to the Chicago teachers from whom they received by far the greater part of their musical education. Mr. Collins was formerly a pupil of Rudolph Ganz and Miss Zedeler of Theodore Spiering, when both of these renowned teachers were a part of the staff of the Chicago Musical College.

The remarkable growth of the Chicago Singverein, under the direction of William Boeppler, which is now beginning its third season in Chicago, has necessitated an expansion in its business policy remarkable in so young an organization. A downtown office has been opened in the Clayton F. Summy Music Store in old Steinway Hall on Van Buren street, and a business manager has been engaged in the person of Mrs. Harriet Martin Snow, who for the last three seasons has been connected with the management of the Apollo Club and the North Shore Festival Association. The Singverein's first concert of the season will be given on November 7 in Orchestra Hall, presenting a program of German part songs sung *à capella*. The soloist will be Mme. Rappold, of the Metropolitan Opera.

### Amateur Musical Club's First Concert

The first concert of the Amateur Musical Club on Monday afternoon, October 14,

in the assembly room in the Fine Arts Building, was for active members only and was preceded by a short business meeting. The program was given by Elsa B. Schnadig, Charlotte L. Pettibone, Amy Emerson Neill, with Mrs. George Nelson Holt as accompanist. Miss Neill played two movements of the Paganini-Wilhelmj Concerto in D Major with Cadenza by Besikirsky.

Clarence Eidam, pianist, has returned from a Summer in Berlin, where he spent a considerable portion of his time, with Joseph Lhévinne, and opened his season with a program given at Penn College, Oskaloosa, Ia. Among his numbers were novelties by Glière and Debussy, the Schumann Symphonic Etudes and a Chopin group.

An extra recital has been announced by F. Wight Neumann to be given by Simon Buchhalter, a pianist and composer, formerly of Vienna but recently located in Chicago, at the Studebaker on Sunday afternoon, December 1. The open date on March 16 has also been announced for a sonata recital by Mr. and Mrs. David Mannes.

The first of Emil Liebling's piano concerts was given on Tuesday evening of last week. Especially interesting were three new compositions by Mr. Liebling, a Menuetto, Albumblatt and Gavotte Moderne. Other numbers on his scholarly program were a Field Nocturne, two of the Schumann "Kreisleriana," the "Sonnet di Petrarca" of Liszt and a Moszkowsky étude.

### American Conservatory Program

The second of the American Conservatory Saturday afternoon programs was given on Tuesday of this week by Kirt Wanieck and Hans Hess. The opening Piano and 'Cello Sonata of Saint-Saëns was followed by a repetition of the two novelties from Hugh Kaun's "Pierrot and Columbine," which Mr. Wanieck brought out the latter part of last season. His later group contained one number from Debussy's "Children's Corner," Liszt's "Ricordanza," and, of course, one of the Rhapsodies. Mr. Hess gave presentation to an especially interesting composition of Mr. Wanieck, the "Romance," besides Van Goen's "Scherzo" and Godard's "Sur le Lac."

John B. Miller left for a week's engagement in Kansas City on Sunday evening. During the Summer he made sixty appearances in twelve different States and is back at his teaching at the Chicago Musical College without a vacation. He is also singing two Sunday services, the First Presbyterian Church in the morning, besides the Sunday Evening Club in Orchestra Hall.

A special free scholarship covering a year's tuition under Leon Sametini, the new head of the violin department of the Chicago Musical College, was awarded to Miss Kryl, daughter of the Chicago bandmaster, after an examination before a jury consisting of Felix Borowski, Nicholas DeVore and Mr. Sametini. Two partial scholarships were also awarded as a result of the competition.

A studio recital given by Harold Henry on Friday evening of last week in the Fine Arts Building was well attended.

### Organ Recital Series

Last Sunday afternoon began the regular series of four o'clock organ recitals by Francis S. Moore in the First Presbyterian Church at Twenty-first street and Indiana avenue. These recitals have become a regular feature in that vicinity and are unusually well attended.

On Saturday afternoon Karl Formes, an artist pupil of William A. Willet, who is to make many concert appearances during the Winter, gave a recital before the Knights of Columbus and on the same evening appeared at a concert at the Illinois Athletic Club.

The first of the recitals given by students of Mr. and Mrs. Herman Devries will take place in the New Fine Arts Theater on Saturday evening, November 16.

Another Sunday afternoon program was given at the First Congregational Church of Oak Park by the regular quartet choir under the direction of Carl D. Kinney, the organist, assisted by Marie Sidenius Zendt, soprano. The entire program was made up of works by Mendelssohn.

NICHOLAS DEVORE.

### Quesnel Minneapolis Orchestra Soloist

Albert Quesnel, the tenor, who is making his first American concert tour after several years' absence abroad, during which he appeared in both opera and concert with

success, has been engaged as one of the soloists for the Minneapolis Orchestra season. This engagement is one of a Western series which has been arranged for in February.

### Mme. Szumowska Opens Her Series of Lesson-Recitals

BOSTON, Oct. 14.—Mme. Antoinette Szumowska, the Polish pianist, will open her season of lesson-recitals in Pittsfield, Mass., on October 17, and will give the second and third in Boston on October 31 and November 7. She will also give this series in many of the important cities throughout the East and Middle West during the coming season. The Adamowski Trio, of which Mme. Szumowska is a member, together with her talented husband, Josef Adamowski, and his brother, Timothée Adamowski, will start shortly on a Western tour. The trio will also be heard in many Eastern cities. D. L.

### Mme. De Moss Again Soloist for Pittsburgh Apollo Club

Mary Hissem De Moss, soprano, has been engaged by the Pittsburgh Apollo Club as soloist for its concert on December 5. This is her fourth consecutive appearance with that organization. Mme. De Moss is also to appear in two important New York musicales on October 29-30.



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 MINNEAPOLIS—Symphony Orchestra  
 N. Y.—Columbia University Choral Society (2)  
 WORCESTER—Oratorio Society  
 BROOKLYN—Oratorio Society (2)  
 PITTSBURG—Mozart Club (2)  
 TROY—Choral Society  
 PATERSON—Orpheus Club  
 YONKERS—Choral Society  
 FITCHBURG—Festival  
 NEW YORK—Arion Society  
 NEW YORK—Rubinstein Club (2)  
 BUFFALO—Guido Chorus  
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## WARD-STEPHENS ON THE BEL CANTO CONTROVERSY

To the Editor of MUSICAL AMERICA:

Doubtless many readers of MUSICAL AMERICA have read Mme. Sembrich's article, published in the New York Times September 30, in which she laments the end of pure singing, and perhaps these readers have been fortunate enough to read the opinions of both Frank Damrosch and Mme. Gadski published in the same paper of later issues. I use the word fortunate because it is a fact that many young students with beautiful talents and extremely sensitive and impressionable natures are always affected by the opinions of great artists and they might readily come to the conclusion, after having read Mme. Sembrich's article, that when this beautiful artist is no more, the art of *bel canto* singing dies with her, and that it would be useless for them to try any further. I don't think I have ever read anything more sensible and more helpful than the words of both Mr. Damrosch and Mme. Gadski in their articles. When Mme. Sembrich was asked by a reporter:

"What do you think will become of the tradition of singing which has been handed down from the old Italians?"

"Ah, that is something which it is hard to tell," she replied. "The *bel canto* singers are fast disappearing. There are very few of them. The tendency in opera nowadays is to strive for correct mise en scène, for effective stage management, for dramatic action, for good enunciation. The opera composers devote their attention to the orchestra. This is all in the way of progression. What a pity it is that the art of singing is not progressing along with the rest!"

"But it is not, that must be admitted. It is very easy for a girl with good looks to achieve success on the operatic stage now, after she has studied a very short time and has by no means placed her voice."

"That could not be done when I was studying. One cannot sing 'Norma' or 'Sonnambula' without study, and hard study. In the modern works an effect can be made with acting. In some of them it is scarcely necessary to sing at all. Not necessary, I say, but how much better the works sound if they are properly sung, and how much longer a voice lasts if it is properly used."

"It is just as important to sing Wagner as it is to sing Bellini. And it is the voices that are

properly used that last. Look at the career of Lilli Lehmann, how long and honorable it has been; and she has sung heavy rôles like Brünnhilde and lighter ones like Violetta and Norma. But she has never misused her voice."

A little further along in this article Mme. Sembrich goes on to say:

"It used to be believed that Wagner would ruin the voice, that he would destroy the singer. So he would if the singer let him. But Lilli Lehmann and Jean de Reszke taught us differently, and in some instances, notably that of Olive Fremstad, this tradition has been preserved."

Still a little further on Mme. Sembrich makes a statement which causes one to feel that she is a bit mixed; for instance, she says:

"I can say for myself that my voice would never have lasted so long if I had not sung correctly. Too, I have been careful in my selection of rôles. My voice is a high soprano, but it has power, and I could have been heard in dramatic parts, but I did not force it to stand the strain of such rôles."

Now Mme. Sembrich has already caused her readers to feel that Lilli Lehmann, Jean de Reszke and Olive Fremstad have taught us that it was by using their voices correctly that they were able to sing any of the big dramatic rôles of Wagner without hurting their voices, therefore it is hard for the ordinary student to understand just what she means when she said, "I did not force my voice to stand the strain of such rôles."

Personally I think that Mme. Gadski has uttered a few truths which should be both helpful and encouraging to the young students of singing, especially those who are naturally more fitted for the dramatic parts in the modern operas than for such rôles as *Lucia*. Mr. Damrosch says:

"I do not think in regard to what we call *bel canto*, and by which we mean merely beautiful singing, that the matter is as hopeless as Mme. Sembrich states."

"I grant, as every one must, that this modern tendency does exist. And it is the unscrupulous teacher who is largely to blame. There is a great and growing number of these teachers who hold

out promises to place their pupils very quickly in practical work, to make stars of them over night. They offer a huge temptation to the young singer, the temptation to become great quickly, the temptation of a financial success. This living for quick results means inevitably a brief and meteoric career. We have many of these strained, forced voices in opera to-day. They have not learned to care for their voices and they are foolishly attempting unsuitable rôles, rôles that are too heavy, long before they are ready to sing them. These voices will not last nor will they produce the best."

Mr. Damrosch further contends that the dramatic action on the stage should not cause one's singing to suffer.

There is much more in both the articles of Mr. Damrosch and Mme. Gadski that could be quoted, but I have made use of the most striking remarks of both. Now is it not true that generally speaking those artists who have been very great in the eyes of the public and grow old in the service acquire the very uncharitable habit of thinking that they are the last of the great ones and they become blind to the real progress that goes on outside their own little castles?

I am a very great admirer of Mme. Sembrich's wonderful singing, but I should indeed have lost much if I had felt that she was the first and last word in the art of singing. Unfortunately a public is led too much by "press" opinions and we come to think that so much is really not worth while, because one artist is made to stand out so glaringly. With all kindness I say that I do not think Mme. Sembrich's forthcoming American concert tour would lose anything if she had not pointed out to the American public that there is still but one *bel canto* singer left.

Mr. Damrosch speaks of the unscrupulous teacher and blames him very largely. This, at one time, I would have spoken of with as much bad feeling as Mr. Damrosch evidently has for these people, but the more I come in contact with voice students the more charitable I am in my opinions of these teachers who are called unscrupulous. Whereas there are a very great many teaching the art of singing who really know little or nothing about it themselves, there are also many teachers

who are capable of accomplishing much for their pupils if they would allow their teachers to work with a free hand.

Just by way of illustration I wish to quote the remark of one of our best concert singers, who deliberately told me one day when she was going over her program with me that she knew my criticisms of her work were right, but she did not want me to criticize her, that she had to be "jollied" a great deal and allowed her own way to a large extent. On another occasion, when I would not allow a pupil to sing further, until she had corrected the mistake she was making, I was told with a very offended tone that my great trouble was that I expected my pupils to be "Mme. Sembrichs," which, of course, was true in so far as I was working for high ideals.

To the teacher of large reputation and one with high ideals he cares nothing about the whims of his pupils, but I believe there are many young teachers who are just starting out in their professional capacity whose ideals are just as good and just as high as those of large reputations, but are afraid of losing their pupils and therefore, to a large extent, cater to the pupil's whims in order that they might eat bread and butter for the rest of the week. The great majority of voice students will flock to the teacher who has more limelight around him than the others have, and they will accept on faith the evidence of things unseen without ever using enough common sense to ascertain whether they are getting anything beneficial or not from their teacher. It is my opinion that the easiest solution to the acquirement of *bel canto* or beautiful singing is much less talk and a good deal more conscientious work on the part of the pupil, and I might add that there is just as much beautiful music outside of an opera house as there is inside and there is a large field awaiting those people who can get outside of the circle of operatic hysteria.

WARD-STEPHENS.

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New York, Oct. 4, 1912.

## The Return of LOUIS PERSINGER

The American Violinist

# Louis Persinger

will inaugurate his first American tour by playing with the Philadelphia Symphony Orchestra in Philadelphia on

November 1st and 2nd

and give his first New York recital

At the New Aeolian Hall, 34 West 43rd Street, on Saturday,

November 9th at 2.30 P. M.

when he will render the following program:

- I.  
Concerto, E Minor.....P. Nardini
- II.  
Prelude and Fugue, G Minor.....J. S. Bach
- III.  
a Sutrada .....Desplanes-Nachez  
b Capriccio .....Haydn-Burmester  
c Deutscher Tanz .....Mozart-Burmester  
d Sicilienne et Rigaudon.....Francoeur-Kreisler
- IV.  
Concerto, G Minor, op. 26.....M. Bruch
- V.  
a Romance .....P. Juon  
b Aus dem Norden.....A. de Grassi  
c Scherzo.....A. de Grassi  
d Hungarian dance.....Brahms-Joachim

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in the New Hall

Mr. Galston Will Give His First Recital on Saturday Afternoon  
November 2, at 2.30 P. M.

When He Will Play the Following Program:

- |   |   |
|---|---|
| <p>I.<br/>TWO CHORALS - - - BACH<br/>(arr. by Busoni)<br/>a. E flat Major.<br/>b. G Major.<br/>SICILIENNE (arr. by Galston).<br/>PRELUDE AND FUGUE, D Major<br/>(arr. by Busoni)</p> <p>II.<br/>SONATE - - - BEETHOVEN<br/>Op. 106 (für das Hammerklavier).</p> | <p>III.<br/>TWELVE ETUDES - - - CHOPIN<br/>1. Op. 25, No. 1, A flat Major.<br/>2. Op. 25, No. 2, F Minor.<br/>3. Op. 25, No. 3, F Major.<br/>4. Op. 10, No. 2, A Minor.<br/>5. Op. 25, No. 5, E Minor.<br/>6. Op. 25, No. 6, G sharp Minor.<br/>7. Op. 25, No. 7, C sharp Minor.<br/>8. Op. 25, No. 8, D flat Major.<br/>9. Op. 25, No. 9, G flat Major.<br/>10. Op. 25, No. 10, B Minor.<br/>11. Op. 25, No. 11, A Minor.<br/>12. Op. 25, No. 12, C Minor.</p> <p>IV.<br/>BERCEUSE - - - CHOPIN<br/>POLONAISE, A flat Major.</p> |
|---|---|

First Orchestral Appearance: November 15-16, with The Theodore Thomas Orchestra, Chicago. First Chicago Recital: December 15, under the direction of F. Wight Neumann

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Adele Krueger, the popular soprano, has been spending some time in the White Mountains, making a number of motor tours and pedestrian excursions.

J. A. Finley is the director of a new Portland, Ore., oratorio society now rehearsing "The Messiah," which will be given in December.

Mrs. Grace Hamilton-Morrey recently appeared in a piano recital at Columbus, O. Mrs. Morrey presented a program of much attractiveness, assisted by Louise O'Kane, violinist.

Bernard Miller, organist of St. John's Evangelical Church, Columbus, O., gave an organ recital on October 17. His program included selections by Bach, Mendelssohn and Parker.

At the opening faculty recital of Chevy Chase College, Washington, D. C., a program was rendered by Felix Garziglia, pianist; George H. Miller, basso, and Sydney Lloyd Wrightson, baritone.

Ella Nelson has recently put before the public a "Magnificat" and "Nunc Dimittis," which have been sung in Washington churches. Miss Nelson is organist and director of Epiphany Church, Washington.

The New York Philharmonic Society's public sale of season subscription seats for the New York and Brooklyn series respectively, opened on October 14 at Carnegie Hall and Brooklyn Academy of Music.

Frederic W. Berryman, the organist and director, of Port Huron, Mich., has returned to that city and resumed his teaching and his work in the First Methodist Church, where he maintains a choir of sixty voices.

Mrs. Ethel Barksdale Warner recently gave a piano recital in Portland, Ore., under the direction of Marie Soule. She was assisted by Clarence Milo Godfrey, tenor. Mrs. Warner's program was both ambitious and capably performed.

The first of a series of monthly musical evenings was given at the Sunnyside M. E. Church, Portland, Ore., under the direction of Jasper Dean McFall. Supplementing the soloists was a vested choir of one hundred.

Edgar Clare Urban, formerly organist of St. Bartholomew's Protestant Episcopal Church, Baltimore, has been appointed organist at the Church of the Holy Nativity. August Hoen is now the bass soloist at the Eutaw Place Temple.

The English Socialist Chorus has been organized in Milwaukee under the direction of Prof. Franz Neuman. The chorus is to take an active part in the campaign this fall. As Milwaukee and Milwaukee county are strong Socialist communities a large membership is being enrolled.

Alice May Gaston, daughter of Mr. and Mrs. William F. Gaston and contralto soloist of the First Reformed Church, of Passaic, N. J., was married at her home in that city on October 8, to Eugene Colburn Ward, a leading member of the Passaic Club.

The opening recital of the year at the Oberlin Conservatory of Music, Oberlin, Ohio, presented a program given by the following members of the faculty: Misses Babcock and Ewing, Miss Woolley, Prof. Stiven, Professors Breckenridge, Kohler and Goerner, and Mrs. Margaret Jones Adams.

Caryl Bense, the New York soprano, was married to Charles White Wildrick, also of New York, at "Greenacres," Hartsdale, N. Y., on October 8. The bride was given away by her mother, while her sister, Mrs. Estelle B. Smith, was matron of honor and Charles Fish Howell the best man.

The National Conservatory of Music of America has granted six scholarships to students of talent. In consideration of the fact that many aspirants were not able to gain a hearing on the days of the

entrance examinations the conservatory held a supplementary examination on October 12.

Mme. Ester Adaberto, who was with the Metropolitan Opera Company in 1910, has arrived from Italy. She came under contract to the Majestic Grand Opera Company to sing the rôle of the *Widow* in the operatic version of Mendelssohn's "Elijah," which will have its first American production this month.

The singers engaged for the season of French Opera at New Orleans, include the following: Tenors—Tharaud, Puttani, Soria; baritones, Montano, Brunat, Combes; basses, Delval, Naury, Falcon, Therry; light sopranos, Charpentier, Yerna; Dugazon, Cortez; Conductor, Aloo; grand comique, Gany, and trial, Joubert.

Frederick Kuphal, Jr., violinist, with Mrs. Kuphal, pianist, appeared recently in a recital at Helena, Mont., assisted by May Fisk-Bretherton, soprano, of Los Angeles. Mrs. Kuphal, who is a pupil of Scharwenka, played three works of that master, while Mr. Kuphal offered his own "Melody," Berceuse and Minuetto.

A faculty recital was recently given to the students of the Maryland College for Women, Lutherville, Md. Howard R. Thatcher, the director, gave piano and organ selections and A. Lee Jones contributed vocal numbers. Piano selections were played by Katherine Dosh, Richard B. Meyer and Robert L. Paul.

Samuel A. Baldwin's program at the College of the City of New York on Wednesday afternoon, October 16, contained the Bach Prelude and Fugue in A Minor, the Andante from Beethoven's "Fifth Symphony," Wolstenholme's "Sonata in the Style of Handel," and shorter pieces by Léon Roques, Brahms, Faulkes and Kinder.

Mimi Rogenhofer, the Vienna pianist, gave a piano recital at The Imperial, Brooklyn, on October 10 as a sequel to her recent appearance before the Arion Singing Society. Her program contained selections from Rubinstein, Schubert-Liszt and Paderewski. A graduate of the Imperial Music Academy of Vienna, Miss Rogenhofer is a pupil of Paul de Conne and Emil Sauer.

At the opening meeting of the Motet Choir, of Washington, D. C., Mrs. Edward Whitman, Mrs. McCandless Wood, Harriet Shaw and Louis Thompson gave vocal solos. The president, Charles L. Snell, and the treasurer, Walter Gillian, outlined the work for the present season. Rehearsals were begun by the director, Otto Torney Simon, for the first concert to take place in December.

The Californian Trio, of Alameda, Cal., composed of Elizabeth Westgate, piano; Arthur Garcia, violin, and Hawley Hackman, cello, is booked for several important engagements. The repertoire is to include the Mendelssohn trios, op. 49 and 66; the Arensky, op. 32; Schumann's "Phantasiestücke," and trios of Mozart, Beethoven and Haydn. Charles Lloyd, the basso, will sing at the first concert.

Mrs. Shanna Cumming, soprano; Margaret Rockhill, soprano; Leopold Winkler, pianist; Frederick Preston, organist; Jack Naven, tenor; Courtney Cassler, basso; Roland Meyer, violinist, and Joseph Gotsch, cellist, were heard in a program of Scottish ballads and incidental numbers at the Central Congregational Church, Brooklyn, N. Y., on October 9. Mrs. Amelia Grey Clarke accompanied in the trio numbers.

Charles H. Bochau, instructor of fundamental training at the Peabody Conservatory of Music, Baltimore, has also been appointed associate professor of singing at the conservatory owing to his good work as vocal instructor at the Summer session of the school. Mr. Bochau is known as a composer, one of his anthems having won the Kimball prize offered by the Chicago Madrigal Club. Mr. Bochau is choir director of the Madison Avenue Temple.

Percy Chase Miller, of Washington, D. C., who recently returned from a coaching term with Dr. Noble of the York Cathed-

dral, England, has become the new organist and choirmaster of St. John's Church, Georgetown. In connection with this work Mr. Miller will also be of the faculty of the National Cathedral School for Girls. The organist succeeds G. Thompson, who has gone to Baltimore. He is a Harvard graduate and was organist in Philadelphia before going to Washington.

The Germania Maennerchor, Baltimore, gave a fine concert on October 8 in celebration of the fifty-sixth anniversary of the society. There were selections by the men's chorus and the women's choir and the mixed chorus. The solo numbers included a group of songs by Beulah V. Orem, violin selections by J. C. Von Hulsteyn and tenor arias by Frank L. Mellor. Miss Orem and Mr. Mellor also sang several duets. The concert was given under the direction of Theodor Hemberger.

The New York Concert Trio gave an interesting program in the First Methodist Church, West Orange, N. J., on October 7. Mr. Unger, pianist of the trio, played Rachmaninoff's Prelude in C Sharp Minor, the A Flat Ballade, of Chopin, and other numbers. Mr. Fajans, the violinist, offered the "Prize Songs" from "Die Meistersinger," and Mr. Garretson, tenor, sang "Who Is Sylvia?" "Still Wie Die Nacht," and presented the melodrama, "King Robert of Sicily," by Cole.

The Milwaukee Liederkranz Singing Society is now preparing for its first concert to be held on December 5. This society is under the able leadership of Otto A. Singenberger, who succeeds Herman A. Zeitz, resigned. Another Milwaukee musical society, the Milwaukee Musikverein, is rehearsing for a concert on November 4. On that evening it will present Wolf-Ferrari's "The New Life," with the assistance of the Theodore Thomas Orchestra and several soloists.

The Milwaukee Liedertafel Singing Society celebrated the dedication of its remodeled hall last Saturday evening. The Freier Sängerbund assisted the Liedertafel in the fine program. Invitations were issued to the members of the various singing societies of the city to attend the celebration. The present officers of the organization are Alfred Goethel, president; Arthur Sommer, vice-president; Albert Schenk, recording secretary; Henry Nichol, financial secretary, and George Schneider, treasurer.

The Northfield (Minn.) Choral Union, under the auspices of Carleton College, was organized on October 8, with the following officers: C. D. Rice, president; Katherine Jepson, secretary; Edward Strong, treasurer, and F. L. Lawrence, conductor. Rehearsals of "The Messiah" have commenced, and performance will be given December 11. The annual concert by the faculty of the Carleton Conservatory of Music took place on October 11, the program being given by Frederick L. Lawrence, Gertrude Potwin, Almeda F. Mann, Edward Strong and Agnes Page.

At the opening of the orchestral season in Hartford, Conn., Minnie Welch Edmond, a young American soprano, who has successfully appeared at the Norfolk, Conn., concerts during the past two seasons, will be the soloist. The occasion will be the first concert of the Hartford Philharmonic Orchestra, when Miss Edmond will sing the aria, "With Verdure Clad," from Haydn's "The Seasons," and a group of songs. The orchestra will be heard in Haydn's C Minor Symphony, the Rimsky-Korsakov "Capriccio Espagnole," the two "Elegiac Pieces," op. 34, of Grieg, and the Berlioz version of the "Rakoczy March."

The newly-formed New York Military Band will be heard in concert this season, under Conductor Edwin Franko Goldman, a New York musician. Mr. Goldman has won a reputation as first trumpet in the orchestra of the Metropolitan Opera House, a post which he has occupied with distinction for many years, and also as conductor of his series of "Sunday Matinée Musicales" given two seasons ago and as one of the conductors on the municipal piers. The band is composed of members of several of the large orchestras, such as the New York Symphony, New York Philharmonic and Victor Herbert Orchestra. It has been called "A symphony orchestra in brass."


The Bel Canto Club of New York City, under the direction of its president, Beatrice Goldie, the soprano and voice teacher, began rehearsals for an active season last week at its headquarters, No. 114 West Seventy-second street. On October 26 an informal reception will be given by the club, at which an attractive program is promised. Mrs. H. N. Peters and Regina Thoesen will be the hostesses. On Thanks-

giving Eve a concert and dance will be given at the Hotel Martinique at which a number of prominent artists are scheduled to appear. Among the other events in the plans are a reception to Mme. Goldie in February and later in the season a Japanese evening, when scenes from the best-known Japanese operas will be presented. Arrangements with a well-known concert-bureau to furnish the artists are now under way.



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Scores Another Success at Worcester Festival in Schumann's "Ruth."  
Worcester Evening Post, Oct. 4, 1912.  
Mr. Connell had a difficult role to sing but his work was splendid. He has a fine delivery and his intelligent singing is a pleasure to listen to.  
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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

Aldhouse, Paul—Syracuse, Oct. 21; Bluffton, Oct. 22; Worcester, Oct. 31.

Barstow, Vera—Columbus, O., Oct. 22; Pittsburgh, Oct. 29.

Boals, La Rue—Monroe, N. Y., Oct. 21; Gloversville, N. Y., Oct. 22; Oneonta, N. Y., Oct. 23; Dunkirk, N. Y., Oct. 24; Potsdam, N. Y., Oct. 25; East Northfield, Mass., Oct. 26; Fairmount, W. Va., Nov. 8; New Haven, Conn., Nov. 13; Montpelier, Vt., Nov. 14; Middleboro, Mass., Nov. 15; Erie, Pa., Nov. 18; Bloomsburg, Pa., Nov. 21; State College, Pa., Nov. 22.

Boyle, George F.—Baltimore, Nov. 1.

Bridewell, Carrie—Brooklyn Academy of Music, Nov. 28.

Case, Anna—Vassar College, Oct. 23.

Chapman-Gould, Edith—Monroe, N. Y., Oct. 21; Gloversville, N. Y., Oct. 22; Oneonta, N. Y., Oct. 23; Dunkirk, N. Y., Oct. 24; Potsdam, N. Y., Oct. 25; East Northfield, Mass., Oct. 26; Fairmount, W. Va., Nov. 8; Stamford, Nov. 12; New Haven, Conn., Nov. 13; Montpelier, Vt., Nov. 14; Middleboro, Mass., Nov. 15; Erie, Pa., Nov. 18; Bloomsburg, Pa., Nov. 21; State College, Pa., Nov. 22; Stamford, Dec. 18.

Connell, Horatio—Lowell, Mass., Dec. 9; Knoxville, Ill., Dec. 14; Lafayette, Ind., Dec. 16.

DeVere-Sapio, Clementine—Æolian Hall, Nov. 21.

Elman, Mischa—Carnegie Hall, New York, Oct. 26; Carnegie Hall, New York, Nov. 30; Brooklyn Academy of Music, Dec. 12.

Galston, Gottfried—St. Paul, Nov. 18; Brooklyn, Dec. 19.

Ganz, Rudolph—St. Paul, Nov. 29.

Garden, Mary—St. Paul, Nov. 15.

Gluck, Alma—Carnegie Hall, New York, Nov. 2; Baltimore, Dec. 13.

Godowsky, Leopold—Baltimore, Nov. 15; Brooklyn Academy of Music, Nov. 21.

Granville, Charles N.—Westfield, Oct. 25; New York, Nov. 7; Bridgeport, Nov. 13; Passaic, N. J., Nov. 21.

Hamlin, George—Æolian Hall, New York, Nov. 3.

Hess, Ludwig—Wells College, Nov. 8; Auburn, N. Y., Nov. 9.

Hinkle, Florence—Baltimore, Oct. 25.

Hissem-DeMoss, Mary—Pittsburgh, Pa., Dec. 6.

Homer, Louise—Brooklyn Academy of Music, Oct. 31.

Kaiser, Marie—Kansas City, Oct. 21; Paterson, N. J., Nov. 10 and 28.

Kerns, Grace—Brooklyn, Nov. 17; Philadelphia, Dec. 14.

Keyes, Margaret—Minneapolis, Dec. 6.

Kinzel, Bertha—Yonkers, N. Y., Nov. 24.

Kreisler, Fritz—Carnegie Hall, New York, Dec. 5, 9.

Lund, Charlotte—Albany, Oct. 21; Upper Montclair, N. J., Oct. 28.

Miller, Christine—Holidaysburg, Pa., Oct. 25; Burlington, Ia., Nov. 4; Cedar Rapids, Ia., Nov. 5; Fond du Lac, Wis., Nov. 7; New York City, Nov. 12; Dayton, O., Nov. 19; Chattanooga, Tenn., Nov. 21; Massillon, O., Dec. 9; Oberlin, Dec. 10; Evanston, Ill., Dec. 19, 20; New York City, Dec. 26, 28; Philadelphia, Dec. 30.

Ohrman, Luella Chilson—Minneapolis, Oct. 27.

Persinger, Louis—New York (Æolian Hall), Nov. 9.

Pagdin, William H.—Gloversville, Oct. 31; Passaic, N. J., Nov. 21.

Potter, Mildred—St. Paul, Nov. 14; Minneapolis, Nov. 17; Syracuse, Dec. 5.

Rappold, Marie—Minneapolis, Dec. 20.

Scharwenka, Xavier—Minneapolis, Dec. 20.

Schelling, Ernest—Carnegie Hall, Nov. 16.

Sembrich, Mme.—Carnegie Hall, New York, Oct. 29.

Spalding, Albert—Carnegie Hall, New York, Oct. 20.

Spross, Charles Gilbert—Paterson, N. J., Oct. 20; Wilmington, Del., Oct. 21; Vassar College, Oct. 23; New York, Oct. 26; Newark, N. J., Oct. 28; New York, Oct. 30; Gloversville, N. Y., Oct. 31; New Haven, Conn., Nov. 1; Hotel Astor, New York, Nov. 2; Newark, N. J., Nov. 4; Æolian Hall, New York, Nov. 7; Paterson, N. J., Nov. 11; Bridgeport, Conn., Nov. 13; Newark, N. J., Nov. 18; Lawrenceville, N. J., Nov. 20; Colgate College, Nov. 21.

Szumowska, Mme. Antoinette—Pittsfield, Mass., Oct. 31 and Nov. 7.

Towns, Kirk—Minneapolis, Nov. 10.

Van Vliet, Cornelius—Minneapolis, Nov. 8.

Welsh, Corinne—Monroe, N. Y., Oct. 21;

Gloversville, N. Y., Oct. 22; Oneonta, N. Y., Oct. 23; Dunkirk, N. Y., Oct. 24; Potsdam, N. Y., Oct. 25; East Northfield, Mass., Oct. 26; Fairmount, W. Va., Nov. 8; New Haven, Conn., Nov. 13; Montpelier, Vt., Nov. 14; Middleboro, Mass., Nov. 15; Erie, Pa., Nov. 18; Bloomsburg, Pa., Nov. 21; State College, Pa., Nov. 22.

Werrenrath, Reinald—Baltimore, Oct. 25; New York, Oct. 29.

Whitehill, Clarence—Cincinnati, Nov. 22, 23.

Wilson, Gilbert—Passaic, N. J., Nov. 21.

Witherspoon, Herbert—Chicago, Oct. 20; Boston, Nov. 2, 3.

Young, John—Monroe, N. Y., Oct. 21; Gloversville, N. Y., Oct. 22; Oneonta, N. Y., Oct. 23; Dunkirk, N. Y., Oct. 24; Potsdam, N. Y., Oct. 25; East Northfield, Mass., Oct. 26; Fairmount, W. Va., Nov. 8; New Haven, Conn., Nov. 13; Montpelier, Vt., Nov. 14; Middleboro, Mass., Nov. 15; Erie, Pa., Nov. 18; Bloomsburg, Pa., Nov. 21; State College, Pa., Nov. 22.

Zimbalist, Efreim—Brooklyn Academy of Music, Nov. 14; Minneapolis, Nov. 22.

## Orchestras, Quartets, Choruses, Etc.

American String Quartet—Freemont, Oct. 22; Worcester, Oct. 23; Delaware, Oct. 24; Alliance, Oct. 25; Kalamazoo, Oct. 26; Faribault, Oct. 28; St. Paul, Oct. 30; Tiffin, Nov. 1; Bloomfield, Nov. 18; New York, Nov. 21.

FAREWELL AUSTRALIAN  
CONCERT OF CISNEROS

Brilliant Performance in Sydney by  
Contralto and Associates Evokes  
Tumultuous Applause

SYDNEY, AUSTRALIA, Aug. 27.—The farewell concert of Eleanora de Cisneros and her concert company took place in the Town Hall on Saturday evening before a large audience.

The concert was one of the most brilliant of the long tour of successes scored by this artist and her associates in Australia, and the audience seemed to be insatiable in its demands for encores.

Mme. de Cisneros's singing of the "Habañera" from "Carmen" on this occasion was a revelation and recalled her remarkable impersonation when she appeared here in that opera. The applause following this was truly thunderous, and when she sang as an extra Tosti's "Good-bye" it seemed as though no audience could express greater delight. After repeated recalls she sang still another encore, "Come back to Erin," and then tried hard to indicate that there were no more extras forthcoming. However, she had to grant another, "In My Little Garden," which again brought forth great applause.

Among Mme. de Cisneros's other numbers were the familiar aria from "Samson et Dalila," Nevin's "Rosary," Schumann's "Ich grolle nicht," Charles Gilbert Spross's "Will o' the Wisp" and Tirindelli's "Amore, Amore."

Paul Dufault also scored heavily on this occasion in Clark's "My Bowl of Roses," the aria, "Lend Me Your Aid," from the "Queen of Sheba," and Bruno Huhn's declamatory "Invictus." The impression he made on his hearers was only second to that won by the diva. Several cello solos, among them Schumann's "Träumerei," and the Scherzo by Van Goens, were well played by Mr. Liebling, the cellist of the company.

Mme. de Cisneros and Messrs. Dufault and Liebling left here yesterday to continue their tour through New Zealand and the Hawaiian Islands, returning to New York on October 25.

## Max Jacobs Announces Concerts

Beginning with Sunday evening, October 20, Max Jacobs, the New York violinist, will present a series of popular-priced concerts at the Educational Alliance. On these occasions the Max Jacobs String Quartet will be heard with an assisting singer. Mr. Jacobs will soon announce the dates of his regular series of quartet concerts, which will this year be given at Carnegie Lyceum. He appeared on Sunday

Barrère Ensemble—Belasco Theater, New York, Dec. 9.

Boston Symphony Orchestra—Carnegie Hall, New York, Nov. 7, 9; Dec. 5, 7; Brooklyn, N. Y. (Inst. Arts and Sciences), Nov. 8; Dec. 6.

Cincinnati Symphony Orchestra—Cincinnati, Nov. 15, 16, 22, 23; Dec. 6, 7, 20, 21; Jan. 3, 4, 17, 18, 31; Feb. 1, 14, 15, 28; Mar. 1, 14, 15, 28, 29; Apr. 11, 12.

Collegiate Quartet—Monroe, N. Y., Oct. 21; Gloversville, Oct. 22; Oneonta, Oct. 23; Dunkirk, Oct. 24; Potsdam, Oct. 25; East Northfield, Mass., Oct. 26; Fairmount, W. Va., Nov. 8; New Haven, Conn., Nov. 13; Montpelier, Vt., Nov. 14; Middleboro, Mass., Nov. 15; Erie, Pa., Nov. 18; Bloomsburg, Pa., Nov. 21; State College, Pa., Nov. 22.

Fionzaley Quartet—Æolian Hall, New York, Dec. 9.

Gamble Concert Party—Huntington, Ind., Oct. 19; Big Rapids, Mich., Oct. 21; South Bend, Ind., Oct. 22; Lexington, Mo., Oct. 23; Boonville, Mo., Oct. 24; St. Louis, Oct. 25; Albany, Mo., Oct. 28; Corydon, Ia., Oct. 30; Seymour, Ia., Nov. 1; Frankfort, Ind., Nov. 12.

Kneisel Quartet—Æolian Hall, New York, Nov. 12; Baltimore, Nov. 29; Dec. 10.

Mannes Sonata Recitals—Belasco Theater, New York, Nov. 10 and Dec. 15.

evening, October 13, at the Musicians' Club, playing the Tchaikowsky Melodie, Wieniawski's D Major Polonaise and Kreisler's "Caprice Viennois" and "Liebesfreud," accompanied by his brother, Ira Jacobs.

## HEAR "AUTUMN FESTIVAL"

Audiences in Wanamaker Auditorium  
Applaud Popular Artists

An "Autumn Festival" attracted large audiences last week to the Wanamaker Auditorium, New York, and the concert director, Alexander Russell, might have headed the program with the phrase, "All-Star Week," for he had enlisted the assistance of Anna Case, the Metropolitan Opera soprano; John Barnes Wells, the young American tenor, and Hans Kronold, the cellist.

Miss Case aroused particular enthusiasm on Saturday afternoon with her facile delivery of "Casta Diva," from "Norma," and the audience recalled her again and again until she satisfied her auditors with Thayer's "My Laddie," sung with delicate expression. The soprano also evoked much enthusiasm by her introduction of a new song, "My True Love Lies Asleep," by her accompanist, Mr. Russell, which proved melodically delightful. The Bach-Gounod "Ave Maria" was given a most effective presentation by Miss Case, Mr. Kronold and Mr. Russell, with Henry J. Repp assisting at the organ and making the finale most impressive with the use of the chimes.

Mr. Wells appeared brilliantly with Miss Case in "Oh Tender Night Divine," from "Romeo and Juliet." The tenor also brought forth one of Mr. Russell's recent compositions, the "Gypsy Song," which aroused the audience to a spontaneous burst of applause with its animated movement. As an interpreter of Irish songs Mr. Wells displayed his versatility in the Harvey Worthington Loomis setting of "In the Foggy Dew," and another song with the same title by Fox. As a composer Mr. Wells figured in his own "If I Were You," sung as an encore.

So pleasing was Mr. Kronold's performance of the Two Vienna Dances, arranged by Fritz Kreisler, that a repetition of the second number was demanded by the audience. The cellist also scored with four Russian compositions, notably with Simon's "Danse Russe," after which he added "Träumerei," with Mr. Russell at the organ. A more substantial note was added to the program in the Handel G Minor Sonata by Mr. Kronold and Organist Russell. K. S. C.

MacDermid Songs Feature of Program  
at Galesburg

GALESBURG, ILL., Oct. 5.—The first recital in the artists' course of the Knox Conservatory of Music was given by Sibyl Sammis-MacDermid and James G. MacDermid before a large audience. Especially notable were the nine songs composed by Mr. MacDermid, which made up the second half of the program, in which sympathy was manifested in the combined interpretations of Mme. MacDermid and the composer. The first part of the program was decidedly cosmopolitan, with Haydn, Brahms, Reger and Hildach for the German composers; Debussy, Paladilhe, Chaminade and Massenet representing the French, and three American songs, "Ah! Love But a Day," by Gilberté; "Slumber Song," by MacFayden, and "Your Kiss," by J. W. Thompson.

Margulies Trio—Æolian Hall, New York, Nov. 19.

Mead Quartet—Baltimore, Nov. 8.

Mendelssohn Glee Club—Æolian Hall, New York, Dec. 3.

Minneapolis Symphony Orchestra—Minneapolis, Oct. 25, 27; Nov. 3, 8, 10, 17, 22, 24; Dec. 1, 6, 8, 20.

Musical Art Society—Carnegie Hall, New York, Dec. 17.

New York Philharmonic Orchestra—Carnegie Hall, New York, Nov. 14, 15, 17, 21, 22; Brooklyn, Nov. 24; New York, Nov. 28, 29, Dec. 1, 12, 13, 19, 20, 22, 26, 27, 29.

New York Symphony Orchestra—Æolian Hall, New York, Nov. 8, 10, 17, 22, 24; Dec. 1, 6, 8, 15; Brooklyn, N. Y. (Academy of Arts and Sciences), Nov. 1.

Oratorio Society of New York—Carnegie Hall, New York, Dec. 3, 26, 28.

People's Symphony Orchestra—Carnegie Hall, New York, Oct. 27 and Dec. 15.

Russian Symphony Orchestra—Carnegie Hall, Nov. 21.

Sousa's Band—Hippodrome New York, Nov. 10.

Volpe Symphony Orchestra—Carnegie Hall, New York, Nov. 26.

Young People's Symphony Concerts—Carnegie Hall, New York, Nov. 23; Dec. 21; Brooklyn Academy of Music, Nov. 9.

PRIZES ANNOUNCED FOR  
PITTSBURGH EISTEDDFOD

Principal Contest for Mixed Choruses  
of 100 to 150 Voices Carries  
Reward of \$5,400

PITTSBURGH, Oct. 14.—The Pittsburgh Eisteddfod Association announces that three choral contests have already been decided on as a part of the program of the International Eisteddfod to be held at Pittsburgh Exposition Music Hall next year. The principal contest will be the one for mixed choirs of from 100 to 150 voices. All contesting choruses will be obliged to study all of the choruses in Sir Edward Elgar's "King Olaf," which will be the test piece.

The first prize in the mixed choir contest will be \$5,400 and a gold medal to the conductor. The second will be \$1,000 and the third \$500, a total of \$7,000 for the one event. Choirs of less than fifty voices and not more than seventy-five will enter competition with "Castilla," by Dr. Daniel Protheroe and Blumenthal's "What Care I How Fair She Be," carrying a first prize of \$1,000, and a second of \$500. A Pittsburgh composer, Charles Wakefield Cadman, has been honored in the ladies' choir contests, as they will compete in his "Indian Mountain Song." The other number is H. N. Bartlett's "The Fountain." These carry a first prize of \$500 and a second of \$250.

The committee in charge of the Eisteddfod announces that it has secured the promised attendance of four of the leading choirs of Wales. They are the Brynamman United Choir, a male organization whose members are all coal miners who have never been defeated in choral competition; the Llanelly Choral Union; the Mountain Ash Choir and the Aberdare Choral Society. The first named choir won the Carmarthen Festival prize last year but did not compete this year, the prize being won by the Carmarthen Choir. The latter organization is expected to come to Pittsburgh, but no definite word has been received. E. C. S.

San Francisco Composers on Program  
of Mabel Riegelmann

SAN FRANCISCO, Oct. 2.—Mabel Riegelmann recently gave a song recital as a farewell appearance before her departure to rejoin the Chicago Opera Company. She sang two arias from Wolf-Ferrari's "The Secret of Suzanne" and the audience was appreciative of her delivery of these, as well as a number from "Hänsel und Gretel." Miss Riegelmann's numbers displayed her interpretative versatility. Songs of three resident composers were represented, Henry Hadley's "Rosetime," Frederick Maurer's "Phyllis the Fair Shepherdess" and an encore song by Rosalie Hausmann. Mr. Maurer was Miss Riegelmann's accompanist.

Chorus Organized for Free Concerts at  
City College

A chorus of mixed voices is being organized to present great choral works free to the public at the College of the City of New York under the direction of Samuel A. Baldwin. The cost of the concerts will be met by private subscription. Rehearsals began at the college on October 15.



## NOTED CONDUCTORS GREET STOKOWSKI

**Oberhoffer and Damrosch Offer  
Congratulations at Second  
Philadelphia Concert**

Bureau of Musical America,  
Fuller Bldg., 10 South 18th St.,  
Philadelphia, October 14, 1912.

At the second concert of the Philadelphia Orchestra on Saturday evening, Leopold Stokowski was again received with great cordiality and enthusiasm by another large audience, a gathering which resembled that of an opening night at the opera. The audience included two distinguished conductors, Emil Oberhoffer and Walter Damrosch, directors respectively of the Minneapolis and New York Symphony orchestras. Mr. Oberhoffer expressed his admiration of the orchestra and of Mr. Stokowski, going "back" after the concert to congratulate the new conductor upon his personal success and upon the fine organization, being especially cordial in his praise of the different choirs of the orchestra, the horns striking him as being particularly good. Mr. Damrosch, who is here for the premiere of his comic opera, "The Dove of Peace," likewise grew enthusiastic in his admiration of both orchestra and conductor.

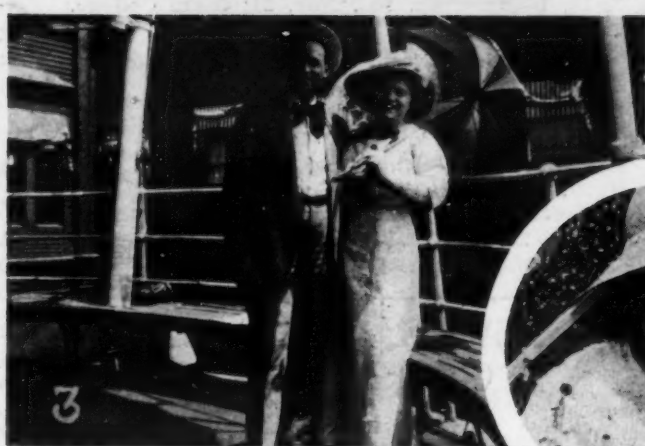
Perley Dunn Aldrich, the vocal instructor, has enlarged the scope of his work this year by employing assistant teachers in voice, enunciation, sight singing and languages. John Myron Jolls and Mrs. Evelyn Estes Carbutt have been chosen as assistant teachers in voice, and J. Hilton Turvey, the well-known composer, will have charge of the sight singing, enunciation and rhythm classes. The language department will be in charge of Dr. Walter Fischer and Dr. H. H. Vaughan, of the University of Pennsylvania. The opera class will be under Mr. Aldrich's personal direction.

Cesare Sturani, brother of the operatic conductor, Giuseppe Sturani, has opened a studio for the teaching of voice and coaching in grand opera rôles. Among his former pupils is Giuseppe Gaudenzi, tenor, with the Boston Opera Company.

The Mendelssohn Club, under the direction of Dr. W. W. Gilchrist, with H. Alexander Matthews as accompanist, will give three concerts this season, one each in December, March and May. The president for the ensuing year is Charles Bond.

Two new local musical organizations this season are the Lyric Quartet, composed of Abbie Keely, soprano; Susanna Dercum, contralto; Phillip Warren Cooke, tenor, and Henry Hotz, bass, with Helen Pulaski Innes as accompanist, and the Philadelphia Trio, which includes Clara

## LEISURE MOMENTS OF POPULAR CONCERT ARTISTS



No. 1. Mme. Blanche Arral, coloratura soprano, who returns to America this season, exhibiting her prize dogs. 2. Nevada Van der Veer, Herbert Witherspoon, Reed Miller and Florence Hinkle and, 3. Mr. and Mrs. Reed Miller, enjoying life at "Camp Happy," the Millers' camp at Otsego Lake. 4. Mabel Beddoe, the contralto, canoeing in Canada.

5. Edna Dunham, the soprano, on a Minnesota farm. She is now touring the South with W. L. Radcliffe's concert quartet. 6. The Zoellner Quartet taken on an outing during the past Summer. 7. Mildred Potter and her friends automobiling in the Adirondacks. 8. Adele Krueger, the soprano, in the White Mountains.

Yocum Joyce, contralto; Marie Estlin, pianist, and Camille Planschaert, violinist.

Dorothy Johnstone-Baseler, the popular harpist of this city, begins her season with three appearances in New York City, after

which she will play with the Choral Society, in Washington, and the Morning Club of Richmond, Va.

The People's Choral Union is planning a widespread movement in music culture

through the organization of sight singing classes in various parts of the city. At the end of the season it is expected a concert will be given by the combined classes under Anne McDonough. A. L. T.

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